

Goo Goo Dolls Fourplay

Warner Bros. recording artists **The Goo Goo Dolls** grab Most Added honors at four of R&R's formats this week with "Here Is Gone." The track was first in adds at CHR/Pop, Alternative and Rock — and it set the all-time record for adds at Hot AC. "Here" picked up a total of 250 adds overall.



R&R

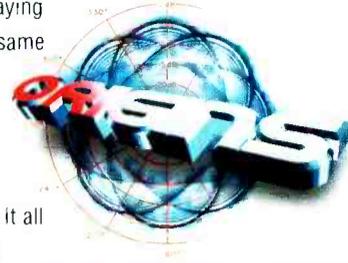
RADIO & RECORDS

www.ronline.com

MARCH 15, 2002

Annual Alternative Special

In conjunction with this week's South By Southwest extravaganza in Austin, R&R presents *Origins: Alternative 2002*. In this 50-page feature, R&R's Jim Kerr addresses the challenge of staying fresh while, at the same time, maintaining the elements that made you, your company or your station successful. It all begins on Page 33.

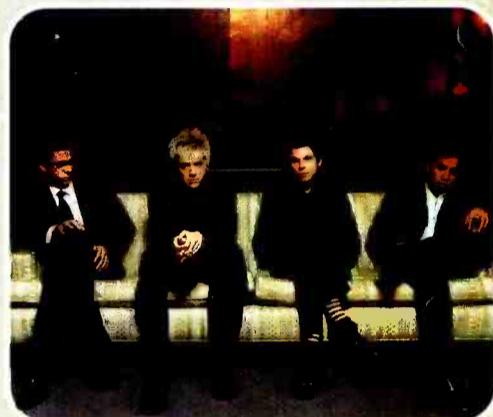


MOTH

- On major market tour now!
- Provisions, Fiction and Gear in stores 4/9.
- "I See Sound" already on over 50 alternative stations.

BRMC

- Exploding in the U.K.
- On tour with Spiritualized in April.
- Black Rebel Motorcycle Club album in stores now.
- **MV** | 2 Over 300 spins on first single "Punk Song."
- Early adds on "Love Burns" at WHFS, KPNT, 91X, WZZN.



N*E*R*D

- On Letterman 3/20, performing "Rock Star."
- In Search Of... in stores now.
- Massive **MV** | 2 exposure on first single "Lapdance."
- "Williams is an alternative rock star waiting to happen."
— ★★★★★ *Rolling Stone*



BLADE II

- Movie opens 3/22 — the sequel to the cult classic.
- Album in stores 3/19 featuring the singles "Child Of The Wild West" featuring Cypress Hill & Roni Size and "Gorillaz On My Mind" featuring Redman & Gorillaz.
- Cypress Hill & Roni Size performing "Child Of The Wild West" 3/29 on the Tonight Show with Jay Leno.

30 SECONDS TO MARS

- On tour with Puddle Of Mudd now through May.
- Album in stores 6/18.
- First single "Capricorn" impacting in May.

30
SECONDS
TO
MARS



SWITCHED

- On tour with Primer 55 now and The Warped Tour this summer.
- Breaking out in Cleveland, Sacramento and Boston radio.
- "Inside" impacting Active Rock now.

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HEARD HOURLY ON 1010 WINS, NEW YORK CITY

PARADE A Conversation With AmericaTM

PHOTO BY LYNN GOLDSMITH

www.americanradiohistory.com

Flipping your station's format is perhaps the most stressful thing you can do to yourself, your staff and your advertisers. Yet there is a method by which you can change formats and keep your customers. **R&R's Jeff Green** got great stories from managers at a variety of formats. They'll be sure to inspire you if you're readying a format change of your own. Also this week in our Management, Marketing & Sales section: Should your station research its own promotions? Susquehanna's Michelle England believes you should, and she explains why. And in our GM Spotlight this week: Lotus Communications/Tucson GM Steve Groesbeck.

Pages 9-12

TEN STEPS TO MORE WOMEN!

With the spring book looming, you might be seeking more female listeners. **R&R's Tony Novia** has 10 simple ways — courtesy of Edison Media Research and Arbitron — to make your station more attractive to women.

Page 83

IN THE NEWS

- **Tony Banks** named PD at WGME/Miami
- **Brian Taylor** takes Salem/Denver GM post
- **Max Dugan** upped to Citadel 'Format Lieutenant'
- **Maria Brennan** now AWRT Exec. Director

Page 3

THIS #1 WEEK

- CHR/POP**
 - **LINKIN PARK** In The End (Warner Bros.)
- CHR/RHYTHMIC**
 - **FAT JDE 1/ASHANTI** What's Luv? (Terror Squad/Atlantic)
- URBAN**
 - **TWEET** Oops (Oh My) (Gold Mind/Elektra/EEG)
- URBAN AC**
 - **ANN NESBY 1/AL GREEN** Put It On Paper (Universal)
- COUNTRY**
 - **TIM MCGRAW** The Cowboy In Me (Curb)
- AC**
 - **ENRIQUE IGLESIAS** Hero (Interscope)
- HOT AC**
 - **CALLING** Wherever You Will Go (RCA)
- SMOOTH JAZZ**
 - **CHUCK LOEB** Pocket Change (Shanachie)
- ROCK**
 - **DEFAULT** Wasting My Time (TVT)
- ACTIVE ROCK**
 - **PUDDLE OF MUDD** Blurry (Flawless/Geffen/Interscope)
- ALTERNATIVE**
 - **PUDDLE OF MUDD** Blurry (Flawless/Geffen/Interscope)
- TRIPLE A**
 - **ALANIS MORISSETTE** Hands Clean (Maverick/Reprise)



Ratings Improvements Help Entravision Make The Grade

BY JEFFREY YORKE
R&R WASHINGTON BUREAU CHIEF
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Some Spanish-language groups saw a boost in fall ratings after Arbitron realigned its Hispanic survey sample based on new census data. And those groups earned high marks on Lehman Brothers media analyst William Meyers' latest radio report card. Standing at the head of the fall 2001 class is Entravision: It not only made its debut on the report card, which was issued Monday, it earned Meyers' only "A." In his 47-page report, titled "The Original Ratings Report Card, Volume IV," Meyers says that the group's strong ratings turnaround — ratings jumped 49% — will position it to outperform the broader industry, as well as its Spanish-language peers, this year.

Not too far behind is Spanish Broadcasting System, which earned the report card's only "A-."

Meyers called SBS — which rose from a "C" in winter 2001, a "B" in spring 2001 and a "B+" in summer 2001 — the most-improved operator, because of its sustained turnaround after cycling through previously soft ratings books. Meyers said he anticipates continued ratings strength at SBS in his spring 2002 analysis, especially given the upcoming inclusion of new acquisition KXOL/Los Angeles.

Still, Hispanic Broadcasting is having trouble raising its grade. At a "C" average — the lowest grade on the report card — HBC suffers from continued declining audience share, Meyers said.

Radio One, which earned "A" grades on the last two report cards after acquiring a large chunk of Clear Channel stations and then significantly improving those stations' ratings, slips to a "B+," but

Latest Radio Report Card

Company	Su '01	Fa '01
Beasley	C	B
Citadel	B-	B-
Clear Channel	B-	B-
Cox Radio	B+	B+
Emmis	A	B
Entercom	B	B
Entravision	—	A
Hispanic Br.	C	C
Infinity	B	B
Radio One	A	B+
Saga	B-	B
SBS	B+	A-

report card — HBC suffers from continued declining audience share, Meyers said. Radio One, which earned "A" grades on the last two report cards after acquiring a large chunk of Clear Channel stations and then significantly improving those stations' ratings, slips to a "B+," but

GRADE/See Page 22

KIIS Retains Billing Crown

Stations' bottom lines hurt by Sept. 11 events

BY JOE HOWARD
R&R WASHINGTON BUREAU
jhoward@rronline.com

While Clear Channel's powerhouse CHR/Pop KIIS/Los Angeles managed to claim the top spot on **BIA Financial Network's** annual list of the top 10-billing radio stations for a second straight year, it wasn't immune to the advertising downturn and post-Sept. 11 drought that have plagued the entire industry.

While the station's \$61.3 million in revenues earned it the No. 1 position by a wide margin, that number was 6% less than the \$65.5 million the station produced in 2000. In fact, while many of the stations from the 2000 top 10 list returned for 2001, several posted decreased revenues.

BIA/See Page 15

Rank '01	Rank '00	Calls/City	Est. Revs (in millions)	Format	Owner
1	1	KIIS/L.A.	\$61.3	CHR/Pop	Clear Channel
2	4	WLTW/N.Y.	\$56.3	AC	Clear Channel
3	2	WFAN/N.Y.	\$51.3	Sports	Infinity
4	5	WINS/N.Y.	\$49.7	News	Infinity
5	7	KROQ/L.A.	\$48.7	Alternative	Infinity
6	3	WXRK/N.Y.	\$44.2	Alternative	Infinity
7	19	KYSR/L.A.	\$43.9	Hot AC	Clear Channel
8	11	KPWR/L.A.	\$42.4	CHR/Rhythmic	Emmis
9	6	WHTZ/N.Y.	\$41.3	CHR/Pop	Clear Channel
10	17	KOST/L.A.	\$40.5	AC	Clear Channel

Source: BIAfn

NAB Turns Up The Heat On Satcasters

The NAB filed its second FCC brief in four days last week, pressing the federal regulator to force satellite-radio broadcasters XM and Sirius to put in writing that they will not use their significant terrestrial repeater networks to offer local programming.

In the March 8 ex parte filing penned by NAB Sr. VP/General Counsel Jack Goodman, the broadcasters' lobbying group referenced two news stories from March 6: a *Washington Post* article that quoted an XM spokesman as saying, "We are a national radio service, and we have no intention of broadcasting locally," and an **R&R ONLINE**

report that Philadelphia-based Traffic Pulse Networks, a supplier of local traffic information, has been negotiating with both XM and Sirius.

"To say the least, these two reports are impossible to reconcile," Goodman wrote. The NAB wants the commission to require that XM and Sirius "fully and unequivocally" disclose how they plan to use their repeaters in relation to local programming — and to do so before the FCC adopts final repeater rules or extends from March 18's expiration the current special temporary authority for the repeaters.

NAB/See Page 15



A Golden Opportunity To Honor Radio One

Some 400 guests gathered at the Plaza Hotel in New York City on Feb. 25 for a gala reception given by the Broadcasters' Foundation to honor Radio One founder/Chairperson Cathy Hughes and her son, President/CEO Alfred Liggins, with the 2002 Golden Mike Award. Pausing for a photo are (l-r) Broadcasters' Foundation board member Gordon Hastings and his wife, Lynn; Music One harpist Jeff Majors; Hughes; Liggins; Patricia McLaughlin and her husband, Broadcasters' Foundation Chairman Ed McLaughlin.

Arbitron Encodes Six More Stations For PPM Trial

Arbitron has encoded six more radio stations for its Portable People Meter trial, currently in its second phase in the Philadelphia DMA. Allentown stations WAEB, WCTO, WLEV and WZZO, along with WKXW/Trenton, NJ and WRFY/Reading, PA, are now broadcasting with encoded audio signals, bringing the total number of Philadelphia-area participant radio stations to 44. Eight TV stations and 22 cable networks have also encoded their signals for PPM detection.

Arbitron has also recruited more than 1,150 people out of a planned 1,500 to be outfitted with the pager-sized audience-measurement device. Arbitron

ARBTRON/See Page 15

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KKRZ	WZEE	WWWQ	KXXM	WNCI	KKDM

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Banks Appointed Mega/Miami PD

Tony Banks has been named PD at Clear Channel's Rhythmic Oldies WMGE (Mega 103.5)/Miami.



Banks

Most recently Asst. PD for CHR/Pop sister WHYI (Y-100)/Miami, Banks fills the vacancy created when WMGE PD Al Chio opted to concentrate on his afternoon airshift and serve as Asst. PD.

"I can't say enough about the job Al has done in the last couple of years with Mega," Clear Channel Regional PD Rob Roberts said. "The station is now consistently a top 10 25-54 station and has avoided the Oldies drop-off. We're making this shift to expand Mega's programming bench and continue to grow the station. Tony's programming knowledge, combined with Al's longtime understanding of the market, is going to make for an even greater radio station."

Banks' resume includes an eight-year stint with ABC, first at WPRO/

BANKS/See Page 15

Taylor Tapped As Salem/Denver GM

Salem Communications has promoted Brian Taylor to GM of its Denver radio-station cluster, which includes "Word & Praise" KBJD-AM, conservative News/Talk KNUS-AM and Christian Talk KRKS-AM & FM. Taylor had been serving as interim manager for the cluster since November 2001.

"Brian has helped grow our Denver operation since the day he stepped in the door," Salem VP/Operations Rob Adair said. "Our greatest growth in the last year has occurred since Brian has been interim manager. He now takes the full reins of leadership, and I couldn't be more pleased."

Taylor said, "I've come to greatly appreciate the vision and support of Salem leadership. I'm extremely encouraged about the progress our team has made in the last 60 days. I am very excited about the potential revenue growth and market share available for our local cluster."

Taylor said with Salem as GSM last year. He is a 20-year broadcast veteran with experience in programming, engineering and sales development, having worked in Denver as GM for LeSea Broadcasting and Mortenson Broadcasting and as OM for Summit Communications.

Making The Grammys 'Elektric'



Elektra honored its Grammy winners at the Warner Music Group post-Grammy celebration at the Mondrian Hotel on Los Angeles' Sunset Strip. Among the partygoers were (l-r) AOL Time Warner co-CEO Richard Parsons, Best Contemporary Soul Gospel Album Grammy winner and Elektra recording artist Yolanda Adams, Warner Music Group Chairman/CEO Roger Ames and Elektra Entertainment Group Chairman/CEO Sylvia Rhone.

LETTER TO THE EDITOR

Amid Consolidation, Radio's Public Interest Role Should Not Be Forgotten

Kudos to R&R Washington Bureau Assoc. Editor Joe Howard on a thought-provoking analysis of the Telecommunications Act of 1996 "Telecom Act Turns 6," 2/15, 2/22. It was heartening to read comments attributed to Northwest Broadcasters President van Braiker, who is to be commended for his reminder to broadcasters that it is a privilege to hold a station license, even in this day of consolidation. Sadly, this important point seems lost on many.

Acarr Thierer of the Cato Institute appears to be one such person. Despite his lofty job title in telecommunications, Mr. Thierer seemingly has no knowledge of the Communications Act of 1934, which grants broadcasters the privilege to use, not ownership over, the publicly owned airwaves and mandates that they serve the public interest, convenience and necessity. Toward that end, the legislation seeks to ensure, through ownership restrictions, that a broadcaster cannot attain undue concentration of control. I remind Mr. Thierer that, although updated by later legislation, the earlier law's public-interest requirement was not superseded by the Telecommunications Act of 1996 but, rather, remains in effect today.

Mr. Thierer would do well to familiarize himself with said proviso and, moreover, to avoid irrelevant comparisons between broadcasters and the manufacturers of au-

tomobiles and soda pop, which, he intimates, are not unique from one another. Well, Mr. Thierer, while purveyors of cars and sugar water use their own resources to make and peddle their wares (and, in doing so, are subject to myriad governmental regulations), broadcasters, in contrast, use a limited, publicly owned resource — the airwaves — to deliver their product. Should they not also be subject to governmental oversight?

To assert, as Mr. Thierer does, that broadcasting's public-interest mandate is "arbitrary and undefined" suggests a misunderstanding of the radio and television industries. Moreover, he doesn't do any favors for the broadcasting industry through his belief that radio is like any other business — a notion that, arguably, is at the root of many of radio's troubles today.

(Consistent with his views, should we expect Mr. Thierer and others who share his sentiments to rally in support of greater unionization of employees in radio? I suppose so, if it were true that radio is no different from Ford or General Motors. Better be careful, Mr. Thierer, for your faulty analogy may lead to the media behemoths getting something they didn't wish for.)

In analyzing the effects of the Telecom Act, better to heed the cautionary words of Senate Minority Leader Trent Lott, who laments, "There may have been too

LETTER/See Page 15

MARCH 15, 2002

NEWS & FEATURES

Radio Business	4	Legends	23
Business Briefs	4	Street Talk	24
Transactions	6	Sound Decisions	29
MMS	9	Music Meeting	31
Internet News & Views	13	Publisher's Profile	152
National Music Formats	17		
Show Prep	18	Opportunities	148
'Zine Scene	18	Marketplace	149
National Video Charts	19		

FORMATS & CHARTS

News/Talk/Sports	20	Adult Contemporary	116
Alternative Special	33	AC Chart	120
Alternative Chart	78	AC RateTheMusic	121
Alternative Action	79	AC/Hot AC Action	123
Alternative RateTheMusic/Specialty Show	80	Hot AC Chart	124
CHR/Pop	83	Hot AC RateTheMusic	125
CHR/Pop Chart	85	Smooth Jazz	127
Pop Action	87	Smooth Jazz Chart	128
CHR/Pop RateTheMusic	88	Smooth Jazz Action	129
CHR/Rhythmic	92	Rock	132
CHR/Rhythmic Chart	94	Rock Chart	134
CHR/Rhythmic RateTheMusic	96	Active Rock Chart	136
Rhythmic Action	97	Active Rock RateTheMusic	137
Urban	98	Rock Action/	
Urban Chart	99	Rock Specialty Show	139
Urban Action	103	Triple A	140
Urban AC Chart	104	Triple A Chart	141
Country	106	Triple A Action	143
Nashville	108	Christian	145
Country Chart	110	Christian Charts	146-147
Country Indicator	111		
Country Callout	112		
Country Action	113		
Country RateTheMusic	114		

The Back Pages 150

Dugan Now Citadel Format Lieutenant

Max Dugan, who joined Classic Rock KKFM/Colorado Springs as PD eight months ago, after a six-year programming tenure at KLOL/Houston, has added the title of Format Lieutenant for Citadel Broadcasting's Classic Rock properties.

While Dugan's primary focus will still be on KKFM, he will now work with the individual PDs at KBZU/Albuquerque; KHYT/Tucson; KNHK/Reno, NV; KKGL/Boise, ID; and KHKK/Modesto, CA on

a regular basis. He continues to report to Format General John Hager, PD of Citadel's WGRF/Buffalo.

"Citadel is a smart company, but in this case they've lost their minds," Dugan joked. He then told R&R, in a serious tone, "We have military titles here at Citadel, and John is still in charge as a Format General. But because Citadel has 22 Classic Rockers, it was just too

DUGAN/See Page 15

Brennan Becomes AWRT Exec. Director

American Women in Radio & Television has elevated Maria Brennan from VP/Communications to Exec. Director. She replaces Jacci Duncan, who recently became Exec. Director of the National Association of Women Business Owners.

"Maria Brennan is a proven strategist, relationship builder and leader," said Joan Gerberding, President of AWRT and the AWRT Foundation, as well as President of Nassau Media Partners. "She brings to

AWRT a deep knowledge of our industry and its participants, as well as a proven vision about our future direction."

Brennan said, "Being named Exec. Director of AWRT during this, its 51st year of promoting progress and creating change, is both thrilling and professionally rewarding. I have had the privilege of working with a superlative group

BRENNAN/See Page 15

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Change In The Air At The FCC

Management changes and complaint proposal announced

By Joe Howard
R&R WASHINGTON BUREAU
jhoward@ronline.com

FCC Chairman Michael Powell, who initiated a reorganization of the agency soon after taking over its leadership, has just over a week to wait before his ideas become reality on March 25.

As reported when the reorganization was announced, the radio-regulating Mass Media Bureau will be merged into the Cable Bureau to form the Media Bureau, with former Cable Chief Ken Ferree at the helm. Mass Media Chief Roy Stewart has been assigned as Chief of the Office of Broadcast License Policy, one of several offices within the Media Bureau. Also within the bureau is the Audio Division, led by Chief Peter Doyle and Deputy Chief Nina Shafran. A website dedicated to keeping consumers informed about the commission's reform efforts is located at www.fcc.gov/fcc_reform.

The reorganization has also given rise to other changes at the commission. Deborah Klein has been named to serve as Chief of Staff and Special Counsel for the Media Bureau. She previously served as Chief of the Cable Bureau's Consumer Protection and Competition Division. Over in the Enforcement Bureau, Kathleen Costello has been named Asst. Bureau Chief, and the bureau's Investigations and Hearings Division taps Anthony Dale as Asst. Division Chief and Hugh Boyle as Chief Auditor.

Radio Could Get A Break In New Complaint Process

Almost every radio station in the United States may qualify for special treatment under the FCC's proposed

informal complaint-filing procedures, resulting in less stringent requirements for responding to complaints.

Under the proposed procedure, the FCC would send complaints directly to broadcasters and require them to respond to both the complainant and the commission. But in the full text

FCC See Page 6

Below is contact information for some key FCC officials in the commission's newly reorganized bureaus.

FCC Media Bureau

Name Title	Telephone	Room No.
Ken Ferree Chief	202-418-7200	3C-740
Deborah Klein Chief of Staff/Special Counsel	202-418-7200	3C-740
William Johnson Deputy Chief	202-418-7200	3C-740
Robert Ratcliffe Deputy Chief	202-418-7200	3C-740

Office Of Broadcast License Policy

Name Title	Telephone	Room No.
Roy Stewart Chief	202-418-2600	2C-337
David Brown Sr. Legal Advisor	202-418-2600	2C-337

Audio Division

Name Title	Telephone	Room No.
Peter Doyle Chief	202-418-2700	2A-320
Nina Shafran Deputy Chief	202-418-2700	2A-320

FCC Budget Hearing Turns Contentious

What could have been just another mundane budget hearing turned lively when FCC Chairman Michael Powell, visiting Capitol Hill to request an additional \$33 million in funding for the commission, was challenged by Senate Appropriations Committee Chairman Ernest Hollings — not about the funding, but about whether Powell is the right person for his job.

"I think you'd be a wonderful executive vice president of a chamber of commerce," Hollings told Powell at the March 7 hearing, "but not a

chairman of a regulatory commission at the government level." Hollings questioned Powell point-blank about whether he is satisfied with govern-

ment service, asking, "Are you happy in your job?" Powell's one-word response: "Extremely."

Hollings also criticized Powell for following market forces, saying, "All you need do as Chairman of the FCC is take care of the law that we pass. You have just that responsibility. Instead, you seem to abandon that responsibility and assign it to the market."

BUDGET See Page 6

BUSINESS BRIEFS

Analyst: Sirius Needs To Roll Out Faster

Sanders Morris Harris analyst Steve Mather told R&R that he believes Sirius Satellite Radio needs to roll out its service faster — but he added that it doesn't appear likely that it will do so. Mather pointed out that it took competitor XM Satellite Radio only seven weeks to complete its nationwide rollout. Sirius, which began commercial service on Feb. 14, is on pace to be coast-to-coast by July 31. In initiating coverage, the analyst rates Sirius' stock as "hold," a rating that reflects caution over the company's technology and financing risks, including its need to have 200,000 subscribers by the end of this year. Mather predicts the service will have 95,000 subscribers by year's end. But he believes in the potential of satellite radio, noting that 80% of U.S. households pay for subscription TV. "We believe this translates to radio," he said.

Clear Channel Station-Parking Charges Called Frivolous

Chase Radio Partners attorney Harry Martin described as "frivolous" station-parking charges lodged by M&M Broadcasting against Clear Channel Communications in a petition that, although it was never acted on, was cited in a March 7 *Wall Street Journal* article about ongoing allegations that Clear Channel uses front companies to run stations that it doesn't own. M&M asked the FCC to deny Clear Channel's proposed purchase of KBRQ-FM/Waco, TX on the grounds that Clear Channel was operating KBRQ illegally and that Chase Radio Partners, the owner according to FCC records, had no authority over the station. The FCC never had to act on the charges because the sale application was dismissed, but Martin told R&R that Clear Channel had an LMA at the time to run the station and that the arrangement was legal. M&M argued that KRBQ had the same GM as Clear Channel's Waco cluster, but Martin said, "That's how an LMA works. You let the other guy run your business without ceding control." A story in the March 12 *Los Angeles Times* headlined "Clear Channel Drawing Static" covered allegations by attorney Arthur Belendiuk, who has filed petitions with the FCC against the KBRQ deal and opposing the sale of WKKJ/Chillicothe, OH to Clear Channel by Secret Communications on the grounds that Concord Media, which has a joint sales agreement with Secret for WKKJ, is a front for Clear Channel. Clear Channel spokesperson Pam Taylor told the *Times*, "The FCC has reviewed every one of our transactions, and we've abided by the rules. We just happen to be really good at maximizing flexibility under the rules that are in place."

Continued on Page 15

R&R Stock Index

This weighted index consists of all publicly traded companies that derive more than 5% of gross earnings from radio advertising.

	Change Since				
	3/8/02	3/1/02	3/8/01	3/1/01	3/1/02-3/8/02
R&R Index	251.87	240.04	257.66	-2.2%	4.9%
Dow Industrials	10,572.49	10,368.86	10,858.05	-2.6%	2%
S&P 500	1164.31	1,131.78	1264.60	-7.9%	2.9%



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Hot Miami Radio THIS Weekend!



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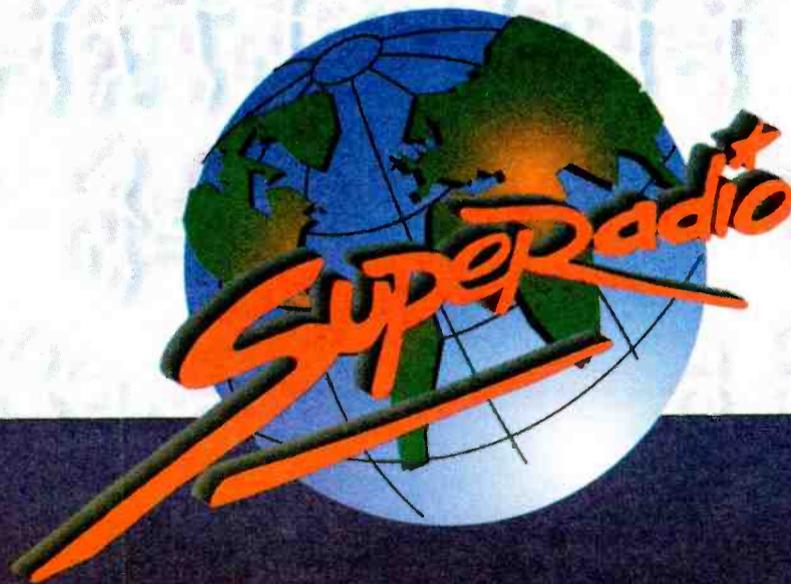


Check out Superadio's Billboard/Monitor-nominated **Kool Jam** weekdays on Miami's HOT 105 at 5 PM. Also, from the world's largest mix show network, listen for Superadio's legendary **Old Skool Mini Mixx**, weekdays at 11 AM and 3 PM, Saturday at 8 PM, and Sunday at 2 PM.

Groove this weekend to Superadio's **Paul Oakenfold Presents** on the all-new PARTY 93.1, Sundays from 10 PM to midnight, mixed by the world's hottest dance/trance DJ.



John Garabedian welcomes Paul Oakenfold to Miami.



1.508.480.9000 www.superadio.com

DEAL OF THE WEEK

• **WZKM-FM/Montgomery, WV**
\$500,000

2002 DEALS TO DATE

Dollars to Date: **\$345,109,484**
(Last Year: \$3,859,873,556)

Dollars This Quarter: **\$345,109,484**
(Last Year: \$2,202,699,600)

Stations Traded This Year: **121**
(Last Year: 1,053)

Stations Traded This Quarter: **121**
(Last Year: 343)

TRANSACTIONS AT A GLANCE

All transaction information provided by
BIA's MEDIA Access Pro, Chantilly, VA.

- KWKY-AM/Des Moines, IA \$387,573
- WBOX-AM/Bogalusa and WBOX-FM/Varnado, LA \$150,000
- KBCE-FM/Boyce (Alexandria), LA Undisclosed

KLOVE Expands In West Virginia

□ Educational Media Foundation buys FM from Mortenson in slow trading week

Deal Of The Week

West Virginia

WZKM-FM/Montgomery
PRICE: \$500,000
TERMS: Asset sale for cash
BUYER: Educational Media Foundation, headed by President Richard Jenkins. Phone: 800-434-8400. It owns 49 other stations. This represents its entry into the market.
SELLER: Mortenson Broadcasting Co. Inc., headed by President Jack Mortenson. Phone: 859-245-1000
FREQUENCY: 93.3 MHz
POWER: 4kw at 397 feet
FORMAT: Gospel
BROKER: John Pierce of John Pierce & Co.

TERMS: Stock sale for cash. Charles and Ella Mae Putbresi are selling 437.18 shares of common stock in Putbresi Broadcasting to John and Debra Putbresi. The sellers are also donating 30.94 shares of common stock to charities in a separate transaction.

BUYER: John and Debra Putbresi. Phone: 515-223-1150. They own no other stations.

SELLER: Charles and Ella Mae Putbresi. Phone: 515-223-1150

FREQUENCY: 1150 kHz

POWER: 1kw

FORMAT: Religious

ager Ben Strickland. No phone listed. It owns no other stations.

SELLER: Bogue Chitto Communications Co., headed by President Tom McDaniel. Phone: 985-732-4288

FREQUENCY: 920 kHz; 92.9 MHz

POWER: 1kw; 3kw at 322 feet

FORMAT: Country; Country

KBCE-FM/Boyce (Alexandria)

PRICE: Undisclosed

TERMS: Unavailable

BUYER: Urban Radio Broadcasting LLC, headed by President Kevin Wagner. Phone: 251-343-4900. It owns two other stations. This represents its entry into the market.

SELLER: Trinity Broadcasting Corp., headed by President Allison Randolph. Phone: 251-343-4900

FREQUENCY: 102.3 MHz

POWER: 21kw at 289 feet

FORMAT: Urban AC

WBOX-AM/Bogalusa and WBOX-FM/Varnado

PRICE: \$150,000

TERMS: Asset sale for cash

BUYER: Best Country Broadcasting LLC, headed by Member/Man-

Louisiana

Iowa

KWKY-AM/Des Moines

PRICE: \$387,573

FCC

Continued from Page 4

of the proposal, released Feb. 28, the commission said that the 12,209 radio stations defined as small businesses under the Regulatory Flexibility Act, which considers the economic ramifications of new federal laws for small entities, may be allowed some flexibility. The last time the FCC counted, in October 2001, there were 13,012 radio stations, including noncommercial, in the United States.

While the RFA won't exempt radio stations from being required to respond to informal complaints, the FCC said, "We ask whether the time to re-

ply to complaints should be extended in the case of small entities to avoid taxing their limited resources in time and money."

The commission also asked for comment on whether it should adopt special procedures for certain services, considering the differences among complaint types. The FCC said, "Consumers who file complaints against common carriers often seek monetary relief. Consumers who file complaints against broadcast licensees typically have asked the commission to exercise its discretion to take enforcement action such as a forfeiture or revocation of license."

While he supports the initiative,

Commissioner Kevin Martin stressed the importance of protecting the privacy of those who file broadcast-related complaints. He asked, "If we forward consumers' complaints to broadcasters, will we also have a means of protecting the privacy of those consumers who do not want their personal information revealed?"

Despite that concern, Martin believes the time for revamping the commission's complaint process has come. He particularly noted the frequent criticism the agency takes for placing too great a burden on listeners by requiring a tape or transcript of potentially indecent broadcasts.

regulatory tools — including uses for fostering competitive market economics — that will, overall, enhance consumer welfare. I think that the law sees that there are benefits in market economics for the public interest."

Almost lost in the dispute was the added funding Powell came to request. Powell asked the Appropriations Committee for \$278.1 million in funding for the next fiscal year, including \$15 million for what he called "critical programmatic initiatives" the commission must undertake to stay abreast of developments in telecom-

munications, technology, economics and the law. The proposed budget also requests \$9.8 million to fund retirement costs, a response to the Bush administration's proposal that federal agencies fund their own retirement programs.

While the FCC's approved fiscal 2002 budget was \$245 million, Powell said the agency will need a bare minimum of \$268.3 million next year in order to meet its operational costs and, he said, to "continue the progress made during the past year."

—Joe Howard

EARNINGS

Revenue Up In A 'Difficult Year' For Radio Unica

■ Salem expects consistent growth

By MOLLIE ZIEGLER
R&R WASHINGTON BUREAU
mziegler@ronline.com

Radio Unica released its fourth-quarter and year-end results this week, and with the announcement company Chairman/CEO Joaquin Blaya said, "Clearly, we would have liked to deliver better growth for 2001." He continued, "2001 was a difficult year for the industry and for Radio Unica. However, in a climate where the total advertising industry was down close to 10%, we are very pleased to have outperformed the market."

Fourth-quarter revenue from Radio Unica's radio-broadcasting business increased by 12% from Q4 2000, to \$8.4 million. The EBITDA loss related to radio widened by 150%, to \$5.4 million. The company said the loss resulted from Q4 cost adjustments related to the carrying value of sports rights, the remaining costs of a talent agreement, costs related to the termination of a San Diego LMA and bad debt. Net loss related to the radio industry for Q4 was \$11.3 million, up from \$10.1 million in the Q4 '00. For the company overall, revenue increased by 42%, to \$10.6 million, in the fourth quarter. Radio Unica's EBITDA loss increased by 138%, to \$5.1 million. The net loss for Q4 was \$11.1 million, or 53 cents per share, compared to a net loss of \$10.1 million, or 48 cents, in Q4 '00.

For the full year, Radio Unica's radio-related revenue was up by 6%, to \$31.8 million. The radio-related EBITDA loss widened 68%, to \$15.5 million. Net loss related to radio for 2001 was \$43.2 million, up from \$32.3 million in 2000. Overall, Radio Unica's revenue increased by 25%, to \$37.5 million. EBITDA loss swelled 58%, to \$14.7 million. Net loss for the year was \$42.6 million, or \$2.04 per share, compared to \$32.3 million, or \$1.53 per share, in '00.

Blaya believes that investments made in programming and branding have Radio Unica well-positioned. He anticipates an improved Q1, a strong showing in the upcoming winter Arbitron ratings, increased advertising as a result of favorable census data

and better net revenue as a result of slashing costs to below 2000 levels.

Salem Communications also released its full-year 2001 and Q4 results. Fourth-quarter net income was \$1 million, or 4 cents per share, compared to a net loss of \$3.6 million, or 15 cents, in Q4 2000. Net broadcast revenue increased 3%, to \$36.1 million, but broadcast cash flow decreased 22%, to \$12.6 million, and broadcast EBITDA dipped 31%, to \$9.3 million. On a same-station basis, net broadcast revenue grew 10% and BCF improved 14%. Salem's after-tax cash flow decreased 18%, to \$5.2 million, or 22 cents per share. The company said revenue and BCF were hurt by the sale of KALC/Denver, the Sept. 11 terrorist attacks and the investments made in start-up stations.

For the full year, net income fell from \$10.1 million, or 43 cents, to \$4.4 million, or 19 cents. Net broadcast revenue jumped 22%, to \$134 million; BCF dipped 3%, to \$47.7 million; broadcast EBITDA fell 13%, to \$34 million; and overall ATCF decreased 7%, to \$17.8 million, or 76 cents per share. Same-station net broadcasting revenue improved 9% and BCF increased 10%.

Salem raised its Q1 outlook, buoyed by same-station revenue growth of 11% in January and an expected improvement of 12% for February. The company is now projecting net broadcast revenue of \$34.5 million-\$35 million and broadcast cash flow of \$9.5 million-\$10 million. EBITDA, including the company's nonbroadcast media businesses, is forecast to range between \$5.75 million and \$6.25 million.

Salem President/CEO Ed Atsinger credited strong performance during February and into this month for the new estimates, though he said there's still a bit of volatility because of the economy and continued nervousness since Sept. 11. "I think everybody in the industry has grappled with visibility, even though people seem to be placing orders a little bit later for spot business. It seems to come, but it seems to come a little bit later."

Budget

Continued from Page 4

You don't care about these regulations." The senator also condemned Powell's reported characterization of the FCC's public-interest mandate as an "empty vessel" and said protection of the public interest is fundamental.

Powell responded to Hollings' criticism with, "I think that the public interest confers on the commission the duty and obligation to implement the statute where there are ambiguities and to look for the mechanisms using

THE ISSUES, THE PEOPLE, THE TECHNOLOGY

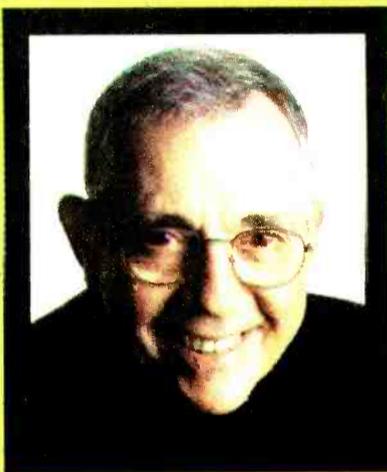
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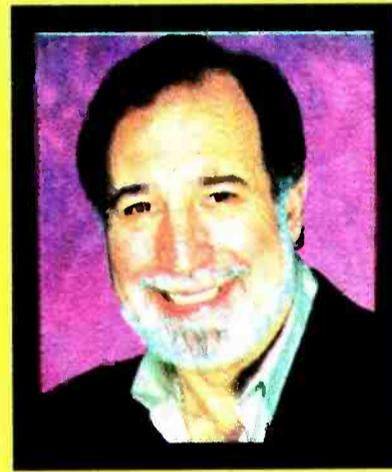
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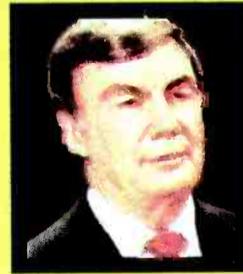
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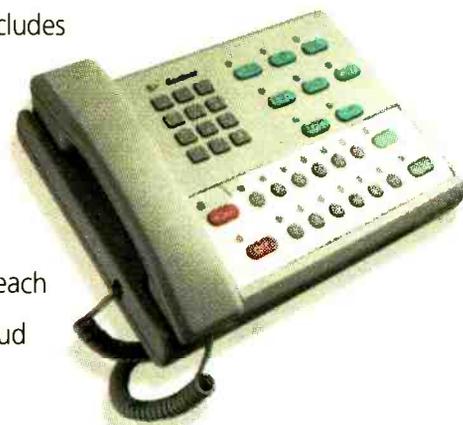
Which brings us to another important point.

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There's much more to know, of course, including Gentner's 6 or 12 telephone line capabilities, available software to customize a system to your specific requirements, and network solutions that let you connect multiple studios.

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- Lotus' Steve Groesbeck in the GM Spotlight, Page 10
- Michelle England on researching promotions, Page 11
- Rich Carr's Radio Web 911, Page 12

MMS

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"You don't have to be afraid of change. You don't have to worry about what's being taken away. Just look to see what's been added."
— Jackie Greer

PART TWO OF A TWO-PART SERIES

HOW TO FLIP THE FORMAT AND KEEP YOUR CUSTOMERS

■ 'Selling a New Format' addresses listener and advertiser needs

By Jeff Green

Executive Editor
jgreen@ronline.com



JEFF GREEN

Four weeks ago (R&R 2/15) we presented the insights of radio sales executives on how they successfully dealt with format flips to News/Talk, Classic Rock, Hot AC, Rock and Smooth Jazz. In Part Two of our close-up on selling a new format, we'll look at stories of recent transitions to Soft AC, '80s, CHR/Pop, an Active Rock-Classic Rock tandem and Contemporary Christian. You'll see that by studying the interests of advertisers and listeners, these relatively new converts are already

seeing results.

BUILDING 'A WALL OF WOMEN'

Thirteen months ago Emmis Communications made what many regarded as a daring move with its Urban WTLC/Indianapolis: It ditched the format, its fourth-highest-billing market status and all of its accounts to compete with three other AC stations in the market as WYXB-FM (New B105.7), "Soft Rock for a Busy World." But the results speak for themselves: WYXB advanced dramatically 12+, from a 1.6 debut in the winter 2001 book to a 4.7 in the spring, and it's since continued upward, to a 5.5 in the summer and a 5.6 in fall '01.

Emmis Director of Sales/Indianapolis J Chapman, who had been Sales Manager for WTLC, adopted a less-is-more approach to match WYXB's soft sound, refusing to roll out a lot of suddenly available inventory with lowball prices. "It was not our objective to make it a top five revenue station out of the box," he says. "We didn't offer \$5 spots to folks. Instead, we went out with very limited commercial loads. We're still commercial-free between 8-10am, and, at most, are running 10 units. Some 'technical' advertisers wanted to see performance for a book or two; others knew what we'd done with WENS/Indianapolis and our success in other markets and just went with us." About using an optimum effective scheduling approach to maximize results, Chapman says, "The success has been so strong that over the last few months B105.7 has been making quantum revenue leaps."

The spare spotload supported Emmis' primary strategy of occupying the "workplace station" position. The payoff: placing third among 25-54s with strong at-work listening and ranking No. 1 with women, edging out longtime female leader Country WFMS.

In conjunction with CHR WNOU and Hot AC WENS, B105.7 supported Emmis' objective of building what the company calls its "wall of women."

In B105.7's case, the new direction meant assembling a new six-person sales team from within the cluster and from local media, then launching the station on the fly. Chapman says he feels fortunate to have attracted strong sellers who believe in Emmis and in its mission statement to "work at winning and win at work."

WYXB invested a great deal of strategic thinking into combining the listener experience with advertiser expectations to create a compatible package that works for programming and sales. Chapman says, "You've

got to get the buy-in internally. Everybody knows the challenges radio is facing right now, whether it's heavy repetition, air-personality interruptions or a lot of commercial messages. PD Greg Duncan and [Emmis President] Rick Cummings, who's had great success launching new products, spent a lot of time building something that would work for advertisers too."

Not content to sit on his laurels, Chapman supported a recent effort to convene Emmis' sales teams from St. Louis, Chicago and Indianapolis to discuss branding and efficiencies for their advertisers. "This ongoing sales training enables us to sit down with advertisers and say, 'Here is the right way to use radio as a medium.' It's not a tactical thing, like handling objections; it's finding ways to make a difference in how our advertisers grow their business. That's the future of radio."

A CONTEMPORARY SPIN ON AN '80S FORMAT

Citadel Communications' KKOB-FM/Albuquerque was a longtime Hot AC station, but cluster mapping encouraged a shift to '80s 14 months ago. After 20-year morning team John & The Bean barricaded themselves in the control room for a couple of days until management "agreed" to make the switch, KKOB-FM battled head-on for almost a year with Simmons' Santa Fe-based KCHQ-FM, which finally, in early November 2001, flipped to Smooth Jazz.

KKOB-FM & KMGA-FM (Magic) Operations Director Kris Abrams says that, while the station has room to grow, it is up 3.3-3.7 12+ (fall 2000 to fall 2001), having improved gradually to sixth 25-54, third 25-54 women and tops in 25-54 female cume. "It works together nicely in our cluster with Magic, which is a mainstream AC that has always done very well. The two make up a very dominant one-two punch with women 25-54.



KRIS ABRAMS

"When we met with the sales staff we explained to them the kind of adults who have a passion for this station. We have to treat the listeners delicately. You can't be nostalgic and say, 'Hey, remember when you heard this song for the first time?' KKOB-FM is as 2002 as any station in the market; we just happen to play '80s music. For the most part we talk about local events and current-day things. You really need to be topical."

Even though KKOB-FM recently ran a promotion with FOX-TV's *That '80s Show*, Abrams emphasizes that the station would be quick to do something with a contemporary show, such as *Friends* or *Frasier*, or a movie premiere. He says, "From a sales point of view, we look at things that fit into the lifestyle of a 2002 adult. If there was a massive country concert here, I'd probably consider doing something with it. The things we tie into from a sales point of view are those that are part of the culture, such as movies and restaurants."

USE THE TOOLS OF THE TRADE

When Clear Channel's WUBT/Chicago shifted from Rhythmic Oldies to CHR/Pop WKSC (Kiss 103) 14 months ago, newly arrived Station Manager/GSM David Bevins took advantage of the extensive sales-training program available through Clear Channel University. He says, "They offer a lot, both online and in-market, for the sellers. It's a tremendous training program."

Bevins also worked closely with GSMs at co-owned CHRs in other major markets. "There were conversations with our stations in Boston, Los Angeles and New York, looking at how they position and sell their stations," he says. "The experiences they've had have been very valuable in conveying the importance of being very creative, customer-focused and solution-based on all our sales opportunities.



DAVID BEVINS

Clear Channel has a proven formula for the Kiss format, and we're confident it will pay off for us."

A year later, how does Bevins view the station's progress? "The staff has done a good job retaining advertisers, seeding the accounts and explaining our listeners' lifestyles and buying power," he says. He believes that the increasing familiarity of the format among sellers is making a big difference.

He points out, "The buzz on the street for this format is extremely important. We sell beyond the numbers, using exciting sales promotions, and a lot of the buying community is starting to hear and understand the station."

EUPHORIA IN PEORIA

After conducting extensive research, Regent Broadcasting eased WIXO (99X)/Peoria, IL from Alternative to Active Rock and WGLO/Peoria from Rock to Classic Rock. The moves have made everyone happy: WGLO improved from third to second in 25-54 adults while remaining tops with men 25-54, and 99X has improved to third 18-34. Regent VP/Market Manager Bill Hurley says, "The transition on 'GLO was very smooth from a sales point of view. It was already leaning toward men 25-54, and it still does. We still have *Bob & Tom* in the morning; we just got rid of a lot of unknown music that was being played.

"As for 99X, our competition was telling everyone we were changing format, which was not the case. So we asked advertisers, 'Why did you buy 99X in the first place?' They said, 'To reach 18-34s, especially men.' Well, that's exactly what we're still doing. A little reassurance is all it took."

Hurley's task was easier than another format move might have been because the sales team didn't require any new training in terms of the demo or qualitative. However, Hurley notes, "There have been questions by our sellers about what we're doing musically. So our consultant Greg Gillespie came in to talk with them about the shifts. Generally, the initial burst of client questions all came within the first days, when we started with an entire weekend of Metallica A-to-Z."

About sales promotions, Hurley says, "On 99X, we're trying to do lifestyle promotions and street marketing, obviously — pure attitude, smart-alecky — it was that way before, and it's even more so now. We come across on the air as if we have no peers, and that's the way it should be."

FISHING FOR CHRISTIAN LISTENERS

At Salem Communications' year-old Contemporary Christian outlet WZFS-FM (The Fish)/Chicago, GM Dave Santrella brought more than 20 years of mainstream-radio sales experience from crosstown WMAQ and WBBM to the table. "The biggest challenge was finding the horses," he says. "We had to convince quality sales and management people from general-market and more widely accepted stations to



BILL HURLEY

Continued on Page 11

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R&R **GM**
spotlight**STEVE GROESBECK**
GM of Arizona Lotus: KTKT-AM, KCMT-FM, KFMA-FM & KLPX-FM/Tucson (Lotus Communications)**■ Successful group leadership is no trick for this GM**

In honor of R&R's Alternative special this week, the GM Spotlight shines on **Steve Groesbeck**, GM of Lotus Communications' Arizona Lotus, which includes Alternative stronghold KFMA-FM/Tucson. But Steve's management skills cross all programming lines — he's done just about every format — and he'll tell you that it doesn't matter what the format is, it all comes down to getting the right people with the right skills in the right place. Steve is known for allowing his talented team the freedom to do what they do best, but they'd better watch their backs — a prank may be right around the corner! Congratulations!

I decided to enter the world of broadcasting because....

"In 1984 I was buying media for a university in Southern California, and I saw what nice cars all my reps drove. That was kind of what guided me into it — in other words, the potential to earn a lot more than I did as a buyer and planner."

What was your first job in broadcasting?

"I talked my way into a sales job at KFBT-TV/Las Vegas, a UHF station programming typical independent fare — *Perry Mason*, *Guns n' Smoke*, B movies, etc. I talked my way into becoming Sales Manager after 90 days. We were only billing \$10,000 a month, so that wasn't really a great accomplishment. A year later I became the GM, and I worked there a little over four years. By the time I left we were billing \$250,000 a month."

"During my time in television I had no money to market, so I created a couple of video programs with [now-Clear Channel] KWNR-FM and [Lotus] KOMP-FM. Through those relationships I got to know Clear Channel/Las Vegas Market Manager



Mike Ginsburg and Lotus VP/Regional Manager Tony Vonnici. Mike really talked me into going into radio. I started at KWNR as NSM for three months, was GSM for 18 months and then became GSM for KWNR & KFMS-FM. After a couple of years Tony had a GM position open for the Lotus/Reno, NV cluster, so I ran five stations there for four years. When the GM for the Lotus/Tucson stations retired eight months ago, I got the opportunity to come back to a warmer climate.

"I love it down here. KFMA has a wonderfully talented morning show. We're No. 1 18-34 by a large margin, almost a 25 share. We do very well in male demos — tied for first 18-49 with our sister station KLPX — and are even in the top five 25-54."

The most challenging aspect of being a GM is....

"The multitasking we do on a daily basis in a multistation environment. You're dealing with a lot of different situations. You put out a fire at one station, and one crops up at another. It's a dynamic environment that changes hour to hour."

My most unforgettable moment at a radio station was....

"Probably the first festival we did at Classic Rock KOZZ/Reno, in 1994. It was a listener-appreciation concert that we produced completely on our own, presenting REO Speedwagon and America. It was pretty exciting getting 10,000 of our listeners together in one place. Since then the show has grown into an outdoor festival with a six-band lineup."

My most valuable mentor has been....

"Mike Ginsburg was probably the biggest influence on me. He taught me quite a bit about how to manage people to get the most from them. He was

always a very good leader as well. Hopefully, I've picked up some of that from him."

If I weren't in the radio business, I'd probably be....

"You know, I'm not sure! After I finished my MBA, I did the traditional marketing thing, including product management. That was really boring. Honestly, I can't imagine doing anything else that would be as much fun as radio."

I'm most proud of....

"The changes we've made in any market in taking the stations from level A to level B. I like seeing that growth, not only in ratings, but in revenue."

The best words of advice I ever received were....

"I've been given lots of different advice over the years, but the best is probably to stay focused. I try to spend my time while driving to work focusing on what we want to accomplish that day. Usually I'm here about an hour after most of the staff leaves, which gives me some additional time to plan what I want to accomplish and where we're going. Planning time is critical."

My favorite album of all time is....

"Meat Loaf's *Bat Out of Hell*."

You'd be surprised to know....

"How much of a practical joker I am. I do perpetrate some of those. For example, one of our two station trailers has woodpeckers attacking it, and one of our employees has sworn he's going to kill them. Now that may not be politically correct, but he's had no success in doing it anyway. So the other day I had one of our jocks leave him a taunting message from Woody Woodpecker. This is what I do with some of that planning time!"

The GM Spotlight is selected by your nominations. Acknowledge the GM who made a difference in your career! E-mail nominations to jgreen@rronline.com.

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RESEARCH A PROMOTION? WHAT A CONCEPT!

■ *Know what your audience wants before you spend time and effort*

By Michelle England OK, so you've launched into your third annual Makeover of a Lifetime promotion, awarding listeners the chance to have the plastic surgery of their choice. You think it's been tremendously well-received in years past, and it's even gotten some local press. But how will the recent global and local changes — the war, the economy and the mood of the public — influence the effectiveness of your marketing and promotion initiatives? Research is always a key to a successful marketing campaign, and it's more necessary than ever as we move ahead with our promotion plans these days.



MICHELLE
ENGLAND

Because of the uncertainty in the air, it seems everyone has felt a little uneasy about offering recommendations for our stations' plans of action this year. Is there a new mind-set in America? If so, how have the outlooks of our listeners changed? How will they react now to our annual station promotions and events? What new programs are we going to put in place this year, and how will they be received? In short, how are we going to market ourselves in 2002?

How do we know, when we plan a huge birthday concert, that our P1s or P2s really care that much about going to concerts?

IS THIS ANY WAY TO RUN A RADIO STATION?

When we find a promotion or event we feel will make a mark in the minds of our listeners, we often launch into planning and executing it without even a minimal amount of preliminary research. It is so difficult, in radio, to know what really determines the ratings. When the book comes out, we end up guessing what the successful and unsuccessful promotion efforts were for ourselves and for our competitors.

But is this any way to run a radio station? How do we know, when we plan a huge birthday concert, that our P1s or P2s really care that much about going to concerts? If a large percentage of our audience has small children at home, maybe we'd be better off giving away a hundred "date nights" for two.

The top reasons people will always listen to radio are to hear music, news or entertaining talk. The jocks, promotions and added programming are there to give personality to the station, and that personality should match the desires of your target listeners. So, if our stations are to remain favorites, we must know what those desires are.

GET THE BEST OUT OF RESEARCH

1. **Make sure promotions are considered in station research.** If your programming department is able to conduct any qualitative research throughout the year, be sure the marketing and promotion department's interests are part of the analysis. That will help your station's marketing plans — and it will give you more expertise when you speak with clients.

Typically, a perceptual study can give you some big-picture information about your strongest supporters and what benefits they are seeking from your station.

2. **Consult the sales department.** Most sales managers budget annually for some form of qualitative research data. Find someone — perhaps your research director or an account manager who's great at reading the data — to help you use the research to discover some of the key desires and interests of your audience. Whether it's "planning a ski trip within the next six months" or "drinks beer 12-plus times a week," any area in which your station indexes strongly will be valuable as you formulate your promotional calendar and

set your priorities.

3. **Build some industry resources.** Good partner advertisers of the station are often willing to share their latest research studies if you ask them. Many of the large companies that advertise with your station spend considerable money on research for their own products, and they can offer some enlightening information about your shared consumers. Additionally, *American Demographics* and similar publications are extremely valuable.

4. **Study your target's use of media other than radio.** What are their favorite magazines saying? What's happening on their favorite TV shows? What kinds of movies are they going to see? You can get a lot of this information on the Internet, sometimes for free and sometimes for a small fee. My favorite online resources are Hoover's Online (www.hoovers.com), the RAB website (www.rab.com), ad-industry site Brandweek.com (www.brandweek.com) and R&R ONLINE (www.rronline.com). I also use the websites of similarly formatted radio stations.

Take some time to find the resources that you feel comfortable with, and it won't seem like an overwhelming task to keep up with it all.

KNOW YOUR BEST LISTENERS

Ask yourself, "If someone asked me today to describe my most dedicated listeners, what would I say they're like?" Obviously, the answer isn't going to be simply "women between the ages of 25 and 54." Whenever you launch a promotional campaign on the air, whether it's a concert, a trip giveaway or a birthday cash contest, make sure it's tightly targeted. All your efforts should be hitting home with the listeners you love most.

To make sure that happens, we must understand those listeners as much as we possibly can, and that means monitoring how the changes in the world and the community are affecting them. Don't continue to do the "same old, same old" because it's what feels comfortable or because it has worked in the past. Everything is changing all the time, and your fans will appreciate you more if you listen and change with them.

Michelle England is Director/Sales Promotion for Susquehanna/Kansas City. She can be reached at 913-514-3143 or mengland@susqkc.com.

HOW TO FLIP THE FORMAT

Continued from Page 9

come over here. It's only been in the last few months that I've felt better about the staff that we have in place."

Not all those employees are of the Christian faith. "As a public company, we can't discriminate, of course," says Santrella. "We have one Jewish salesperson and a couple of people who are not practicing Christianity or any other religion on a regular basis."

In terms of imaging the audience for his sellers, Santrella maintains that The Fish doesn't want to be seen as a "churchy" station. "We approach it the way we would an AC station, using the positioning statement 'Safe for the whole family,'" he says. "Our target is 25-49 women, and we've created a model target family: The mother's name is Laura. The father is Mark, and he works at Motorola. They live in Schaumburg, IL and have two kids, though this might be Laura's second marriage. They drive a burgundy minivan and go to church, but not every Sunday."

Concocting an imaginary family like this might amuse some, but the fall 2001 book seemed to bear out The Fish's vision: With a cume of just over 250,000, WZFS ranked 14th in middays with 25-54 women, with a 2.3, and 19th overall among 25-54 women, with a 1.9. "We're getting closer to profitability," says Santrella, who predicts that the station will have positive cash flow at some point this year.



DAVE
SANTRELLA

Asked how the agencies are treating The Fish, Santrella acknowledges, "It's been somewhat mixed. Every once in a while you get an agency that's a little worried about the Christian tack; you generally hear the 'Let's see the numbers' comments.

The great news is that we're starting to see ourselves on more and more agency buys."

Regarding the station's sensitivities about commercial presentations, the production team's protocol is to be extra careful. "Like every station, we listen to every commercial before it goes on the air. But there are some that we can't run, and we'll ask the agency if there's something we can do. Otherwise, we'll have to walk away from the business. One advertiser was a TV station with a spot that opened with [alluring voice] 'Hot tub fun!' OK, that is not safe for the whole family."

Marketing for The Fish also requires special handling. Santrella observes, "On one side is the church; the other side is general-market radio. We have to be carefully balanced on that rail. If we fall off on one side, we become a religious station preaching to the choir. If we fall off the other side, we become like every other AC station in the market.

"Sales promotions are OK, but there are certain things we'll stay away from, like bar nights and typical sales promotions that are based on greed or personal gain. An example of what we do would be our Christmas Wishes, where we fulfill the dreams of people in need, such as people with cancer and young children or people who had no money for gifts or a Christmas dinner. This past holiday season we ran the promos four times a day, sold sponsorships and put money aside from each one to fund the wishes, which were read on the air. We brought people Christmas trees, food and gifts.

"One woman wrote us that her lady neighbor had gotten a divorce. The husband decided the family dog belonged to no one and actually put it to sleep. So the 11-year-old daughter now has no dad and no dog, and the mom can't afford another dog. Our jocks went out and hand-delivered a puppy to the girl on her birthday. This is radio that makes a difference. The great news is that we can make a profit, be a ratings winner, do all the things that business sensibility says you must do to be successful and still fill a need in humanity, to give something back."

AUCTION YOUR UNSOLD INVENTORY

By Rich Carr



RICH
CARR

The Internet is quickly establishing itself as a credible news source, a dynamic branding machine and a 24-hour promotional powerhouse for your radio station. But who would have thought that the Internet could also help you make money from your unsold ad inventory?

Auctions and the Internet go together like time, temp and weather. Not only

are online auctions deemed safe by much of the Internet-using public, they're something that just about everybody understands. We all know the concept, the rules and the end result of an auction. And here's how an online auction can work to turn unsold inventory into cash.

First, develop a package with your station's unsold inventory for the sales force. The station salespeople then hit the road and barter that airtime for merchandise to be auctioned on your station's website. The bartered airtime is run-of-station and can be defined however you see fit.

All the merchandise then goes into your online auction, complete with photographs, descriptions, a

link to the merchant's website and a minimum bid. Promote the upcoming auction by putting up a preview web page for a few weeks to generate interest, and fortify that interest with heavy promotion on the air.

Then, for a few select days — ratings periods are prime for this — you open the auction to bidders for four days, 24 hours a day. Then you simply watch in real time as your unsold inventory is converted into instant cash. You'll have used one of the available auction services to set up electronic billing and bidding, so bidders will be notified via e-mail if they're outbid so they can, if they choose, go back and bid again. E-mails also go out to successful bidders.

Before the auction goes public, loyal-listener club members can be given the opportunity to make instant buys without having to bid competitively.

What once were numbers on an avail sheet have been turned into black ink on a P&L statement. You have an im-

mense profit where there was no profit before. You are a radio god!



Rich Carr is VP of Radio Web Network (www.radiowebnetwork.com), a radio-website sales, management and promotional network headquartered in Portland, OR. Carr can be reached at 503-612-0517 or rcarr@radiowebnetwork.com.

RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

LOVE IS ON THE AIR

Spring is almost here, and couples are getting serious about their plans for spring and summer weddings. One Illinois radio station is helping them out with a daylong event that brings business to advertisers while making things a little simpler for harried brides- and grooms-to-be — and giving the station a chance to be a warm and cheerful part of the community.

Category: Bridal

Market: Carbondale, IL

Submitted by: WCIL/Carbondale

Client: Bridal Sunday at Illinois Center Mall

Situation: WCIL-FM/Carbondale, IL, recently hosted its second annual Bridal Sunday at the Illinois Center Mall. The event was created to provide a venue for future brides and grooms to shop and plan for all their wedding-day needs at one location.

Objective: In addition to assisting couples in organizing their weddings, Bridal Sunday was intended to offer a showcase for southern Illinois' bridal industry and attract more shoppers of all types to the Illinois Center Mall.

Campaign: WCIL put together an event that included more than 30 bridal-related vendors, as well as many of the Illinois Center Mall merchants. Vendor fees went toward a schedule of ads on WCIL, while the Illinois Center ran an equal number of commercials on WCIL sister station WOOZ/Carbondale. WCIL also made numerous on-air mentions of Bridal Sunday throughout the week leading up to the event, and station personality John Riley broadcast live from the mall on the day itself. The packed Bridal Sunday agenda included a bridal fashion show and the awarding of a grand-prize package that featured a wedding gown and a honeymoon trip.

Results: On the day of the event the Illinois Center Mall was packed with engaged couples, and the bridal fashion show drew a standing-room-only crowd. Joyce Hope, owner of a photography service, says her business booked two weddings as a result of the show and has had several more calls. Paul Hampton, another local photographer, says, "The advance advertising must have worked, because we had a wonderful turnout of people who were obviously in the market for bridal services."

RAB TOOLBOX

More marketing information and resources from the RAB

Here you'll find more marketing information and resources from the RAB. For more information, call the RAB's Member Service Helpline at 800-232-3131, or log on to RadioLink at www.rab.com.

INSTANT BACKGROUND — BRIDAL

The average bride is 24 years old, and the average groom is 28. (Society of American Florists, 2001)

Share of U.S. marriages by month (two-year average, 1999-2000): January, 5.9%; February, 6.4%; March, 6.9%; April, 7.0%; May, 8.5%; June, 10.2%; July, 9.7%; August, 10.1%; September, 10.0%; October, 9.5%; November, 8.3%; December, 7.5%. (U.S. Census Bureau, 2001)

A 2001 study by *Bride's* magazine calculated the average costs of the following wedding categories: reception, \$7,246; engagement ring, \$2,982; photos and video, \$1,263; wedding rings, \$1,060; bride's dress, \$790. (*USA Today*, 2001)



HIGHWAY OF HUNKS

Thanks to CHR/Pop WSTR-FM (Star 94)/Atlanta, single gals got to shop on Peachtree Road during morning rush hour — for guys. The Mile of Men — 94 eligible bachelors — presented themselves to women, who called the station to request, by number, their choices for dates. Phone lines were so jammed that many bachelorettes simply stopped their cars in traffic and handed men business cards or jotted a phone number on the back of a placard. Listener Kelly Coyle got a date with No. 16, Chris Stegall, a salesman who was selling himself. "I feel like a piece of meat," Stegall said. "It's great!"

Webcasters Launch Grass-Roots Efforts In Response To CARP Royalties

■ Streamers begin organizing despite the fact that there's no official way to protest

By Brida Connolly

bconnolly@ronline.com

The U.S. Copyright Office's Copyright Arbitration Royalty Panel's proposed webcast performance royalties of .07 cents per performance for radio retransmissions and .14 cents per performance for Internet-onlys stunned many in the webcasting industry when they were released last month. Though only parties to the negotiations had any means to register comments with the CARP — and their comment period has ended — grass-roots efforts in the form of protest sites, petitions and message boards have sprung up all over the Internet. One of those efforts is being led by RAIN: Radio And Internet Newsletter Publisher Kurt Hanson, who has launched Save-InternetRadio.org (www.saveinternetradio.org), a place for webcasters and interested parties to share their ideas and suggestions on possible responses before the May 21 deadline for the U.S. Copyright Office to accept, reject or revise the CARP rates.



KURT HANSON

R&R: The Copyright Office is not hearing public opinion on the CARP proposal. What do you think that webcasters should do?

KH: Well, the Copyright Office is not officially listening to public opinion. Thus, things like sending them e-mail and signing petitions may have no formal role in the process. On the other hand, they are human beings, and they watch the news and read newspapers and magazines, and, certainly, any efforts webcasters can make to sensitize them to the severity of the issue would be an informal thing that couldn't hurt.

R&R: Why do you think the rates apparently so favor the record labels?

KH: I think the webcasters' group in the CARP hearings made a reasonable gamble that didn't work.

R&R: This is DiMA?

KH: Well, it's largely DiMA members, but it's not precisely DiMA. It's the webcasters who participated in the hearings and jointly hired the lawyers. In describing what they wanted as their recommended royalty rate, they took the ASCAP, BMI and SESAC royalty, which is a percentage of revenues, and translated it into a dollar amount per hour — or per song. That way, if webcasters are really successful and make a lot of money, they could pay the base price per song and keep all the profit for themselves.

R&R: So this would be a better deal if they were selling a lot of advertising.

KH: If they were insanely successful, it would be a good deal. And the webcasters did not, aggressively, in making that recommendation, highlight that they also wanted there to be a percentage-of-revenues alternative. Had their argument been successful and they'd gotten a really low price per song, it might have been OK. But the Copyright Office took that aspect of it, then went with a really high price per song.

And then, the percentage-of-revenues option — I think they rejected that inappropriately. They were supposed to rule on what a willing buyer and a willing seller would be willing to do, and the record shows that both buyers and sellers were

willing to have a percentage-of-revenues alternative. The arbitrators didn't like it, so they rejected it for their own reasons, which I think is probably stepping beyond what they were, by law, allowed to do.

R&R: Is there any point, as some protest websites are recommending, in writing one's congressman about this?

KH: It couldn't hurt if congressmen were saying, "This is not what we intended." If this ends up killing the industry in May, the next step will be an effort later this year, hopefully, to amend the DMCA. That's a congressional decision, so it might not hurt to start that.

R&R: Do you have any problem with the whole performance-royalties concept in the DMCA?

KH: Yes. No one knew in October of 1998 how technology was going to evolve by 2002. If anything is killing record sales, it's primarily, I assume, CD burning, which I don't think was even envisioned back in 1998, and, secondarily, things like

Napster, which weren't envisioned either. The rationale for Internet radio's paying a performance royalty is really, really weak, in retrospect, as we've learned more about technology.

R&R: You mean the idea that users could make a perfect digital copy of music that could take the place of a purchased CD?

KH: Yes, the perfect-digital-copy issue. People have not started grabbing streams and saving them, so copies aren't being made anyway. I suppose in 1998 no one knew whether you could "tape off the radio" from Internet radio or the quality level at which webcasters were going to stream. But now we have learned that, in fact, people aren't "taping off the radio" with Internet radio. And even if they were, webcasting is happening primarily at 20 kilobits per second — Spinner.com runs 20 kbps mono streams. Most webcasters are doing 32 kbps stereo streams. So a copy would be a perfect copy of a low-quality transmission. It's a misinterpretation of what digital means to rationalize performance royalties.

R&R: So they were thinking of a stream more like a digital file, like an MP3?

KH: Yes. Something that was a good enough copy to actually replace or substitute for a CD purchase.

R&R: If webcasters do end up with some sort of per-performance payment, what would be fair? Is it possible to be fair on that basis?

KH: In the early days of the development of the industry it's critical that a percentage-of-revenues option exist. Otherwise, either the industry will die, or royalties will create a barrier to entry and there will be only five webcasters. Yahoo!, AOL and Microsoft will always be able to afford to be webcasters, and I guess the record labels could be webcasters, but no one else will be able to afford to do it. There ought to be a percentage of revenues. Whether it ought to be similar to what ASCAP and BMI get for royalties, that's unclear. It's unclear what an appropriate rate would be.

R&R: And it's not even on the table at the moment.

KH: We do know that record companies were asking for 15% of revenues, and certainly that ought to be the high end. Webcasters had proposed

DIGITAL BITS

Broadcasters Challenge CARP Royalties

Several major radio groups, including Clear Channel and Infinity, have filed a petition asking the U.S. Copyright Office to reject or reduce the performance royalties proposed by the Copyright Arbitration Royalty Panel last month. In their petition the groups call the CARP figures "arbitrary, confiscatory and unreasonable" and say they will drive broadcasters and webcasters off the 'Net. The CARP rates — .07 cents per song for radio rebroadcasts and .14 cents per song for Internet-onlys, plus a 9% ephemeral-license fee — must be accepted, rejected or amended by the Copyright Office by May 21. The RIAA has also appealed the proposed royalties on the grounds that they are inappropriately low.

Clear Channel Joins Arbitron Webcast Ratings; JazzFM Tops MeasureCast

Clear Channel Worldwide takes the No. 2 spot for February with 3.5 million aggregate tuning hours in its first appearance in Arbitron's Webcast Network Ratings. Live365 takes No. 1 for the sixth consecutive month with 6.2 million hours. MeasureCast's February numbers have Clear Channel's London-based JazzFM at No. 1 with total time spent listening of 1.13 million hours. Virgin Radio U.K. is the No. 2 stream, with TTSL of 1.09 million hours. More on the Arbitron and MeasureCast webcast ratings next week.

less than the 3% [rate paid to publishers] because of the promotional value of webcasting to labels. I'm not sure that logic makes perfect sense, because there's promotional value to publishers as well, which may be reflected in that 3% rate.

R&R: The other thing that keeps coming up is the Yahoo! deal, which was the only one considered by the CARP. The other independently negotiated deals between webcasters and the RIAA were all excluded from consideration for one reason or another.

KH: It is just mind-bogglingly wrong to think that the Yahoo deal should have any connection to anyone else in the world. Yahoo spent \$5 billion to buy Broadcast.com, and it was trying to find a way to make that investment work. There's no one else in the world who's going to have the same dynamic behind buying rights that Yahoo would have.

R&R: Because of its sheer size or because of its investment?

KH: Because of its wildly unique circumstances. It was trying to protect a \$5 billion investment, so any deal with the RIAA would have been chump change by comparison.

R&R: This has been coming since the DMCA passed in October of 1998, and most webcasters have launched since then, knowing that someday the royalties would come due. Is there any part of their outrage that is not justified?

KH: No. I suppose small webcasters could have tried to participate in the CARP hearings, but it's very expensive to do so. The cheapest route could have been to join DiMA, but even that's a \$2,500 buy-in, which is not inexpensive for webcasters. I think they had faith in governmental processes coming up with a reasonable solution. The webcasters had wanted 2% of revenues, and the record companies wanted 15% of revenues, and webcasters had rationally assumed that the decision would be somewhere in that range.

R&R: So there was reason to be hopeful the rates would be something webcasters could manage.

KH: Exactly.

The First Royalties Casualty

A couple of weeks ago (R&R 3/1) I gave you a mathematical analysis of what it would mean to a successful online streaming outlet to pay the Copyright Arbitration Royalty Panel's proposed performance royalties to record labels and recording artists.



David Lawrence

Those numbers, frightening to some, have claimed their first victim. City Internet Radio, one of the earliest streaming services and a *Net Music Countdown* reporter, was already having difficulty finding consistent success, and now it's decided that this is all a bit too much to swallow. Even before the ruling is commented on, challenged, litigated and finalized, the City Internet Radio powers that be have thrown in the towel and say they will cease streaming as of next week.

This swift reaction from one streamer and the chilling of other streaming initiatives show that webcasters don't have any faith that the sum and substance of the ruling will be any different after the comment period ends and the U.S. Copyright Office makes its decision. City's situation is unfortunate, but indicative of what almost every other player in this space is thinking: Does the math make any sense?

There's really no upside to it, right? Hiwire and others in the online spot-insertion space will tell you that they can sell advertisers, but no one is making a business of this yet. One company that contacted me about handling ad-insertion for the *Net Music Countdown* streams confided that his company sold a grand total of a few hundred thousand dollars for the entire year of 2001. That's all of its advertisers (a few dozen), all of its clients (some major players), all year long. Nothing at all to write home about, and the disastrous effects of the terrorist attacks of Sept. 11, 2001 didn't help at all.

But are we jumping the gun? Are we heading for the hills screaming before we find out if the aliens are friendly? If the contentious history of the RIAA with regard to anything online is any indication, probably not. There are few companies that can generate any serious cash from the low streaming numbers that it will be affordable to deliver. But if those streams become more popular, they'll be hamstrung by higher royalties fees and bandwidth costs. Is there a point of diminishing returns? We don't have enough information yet to know.

Will streaming sites go offshore or underground to stay alive? It's possible. There are already rumblings about the online equivalent of pirate radio stations, randomized IP addresses and closed-circle, warez-type sites that move from place to place and are available only to those invited to partake.

Criminalizing the streaming space would be a horrible end to what should have been a beautiful relationship between the music industry and online fans.



David Lawrence is heard daily on more than 150 radio stations on his nationally syndicated shows: *Online To-night*, a nightly high-tech and pop culture talk show; the East Coast morning drive news slot for CNET Radio and XM's Channel 130; and *Net Music Countdown*, the official countdown for music heard via the Internet. He is based in Washington, DC and is heard on hundreds of stations, including WGN/Chicago, KFBK/Sacramento and WBT-AM & FM/Charlotte. You can reach him at david@netmusiccountdown.com or by calling 800-396-6546.

e-charts™

CHR/Pop

LWTW	ARTIST	CD/Title
1 1	NICKELBACK	<i>Silver Side Up</i> /"Remind"
3 2	LINKIN PARK	<i>Hybrid Theory</i> /"End"
2 3	CREED	<i>Weathered</i> /"Sacrifice"
4 4	SHAKIRA	<i>Laundry Service</i> /"Whenever," "Clothes"
10 5	JENNIFER LOPEZ	<i>J. Lo</i> /"Funny"
5 6	USHER 8701	"Bad"
6 7	NO DOUBT	<i>Rock Steady</i> /"Baby"
9 8	JA RULE	<i>Pain Is Love</i> /"Time"
7 9	ALICIA KEYS	<i>Songs In A Minor</i> /"Worth"
8 10	PINK	<i>Missundaztood</i> /"Party," "Don't"
11 11	PUDDLE OF MUDD	<i>Come Clean</i> /"Blurry"
12 12	CRAIG DAVID	<i>Born To Do It</i> /"7"
13 13	BRITNEY SPEARS	<i>Britney</i> /"Girl"
16 14	ALANIS MORISSETTE	<i>Under Rug Swept</i> /"Hands"
18 15	ENRIQUE IGLESIAS	<i>Escape</i> /"Escape"
15 16	CALLING	<i>Camino Palmero</i> /"Wherever"
— 17	P.O.O.	<i>Satellite</i> /"Youth"
19 18	'N SYNC	<i>Celebrity</i> /"Girlfriend"
17 19	JEWEL	<i>This Way</i> /"Standing"
20 20	LEANN RIMES	<i>Coyote Ugly</i> /"Fight"

Urban

LWTW	ARTIST	CD/Title
1 1	ALICIA KEYS	<i>Songs In A Minor</i> /"Worth"
2 2	JENNIFER LOPEZ	<i>J. Lo</i> /"Funny"
3 3	LUDACRIS	<i>Word Of Mouf</i> /"Saturday," "Roll"
4 4	USHER 8701	"Call"
6 5	MICHAEL JACKSON	<i>Invincible</i> /"Butterflies"
5 6	JA RULE	<i>Pain Is Love</i> /"Time"
8 7	AALIYAH	<i>Aaliyah</i> /"Woman"
9 8	BRIAN MCKNIGHT	<i>Superhero</i> /"Life"
7 9	MARY J. BLIGE	<i>No More Drama</i> /"Drama"
— 10	ANGIE STONE	<i>Mahogany Soul</i> /"Brotha"
— 11	JOE	<i>Better Days</i> /"Home"
16 12	JAY-Z	<i>The Black Album</i> /"Jigga"
10 13	OMX	<i>The Great Depression</i> /"Miss"
11 14	BONEY JAMES	<i>Ride</i> /"Inside"
12 15	JILL SCOTT	<i>Experience</i> : <i>Jill Scott</i> /"Loves"
13 16	GLENN LEWIS	<i>World Outside My Window</i> /"Forget"
— 17	MAXWELL	<i>Now</i> /"Work"
14 18	FAITH EVANS	<i>Faithfully</i> /"Love"
— 19	JERMAINE DUPRI	<i>Instructions</i> /"Welcome"
— 20	NAS	<i>Stillmatic</i> /"Got"

Country

LWTW	ARTIST	CD/Title
1 1	ALAN JACKSON	<i>When Somebody Loves You</i> /"Drive"
2 2	BROOKS & DUNN	<i>Steers & Stripes</i> /"Goodbye"
3 3	TIM MCGRAW	<i>Set This Circus Down</i> /"Cowboy"
8 4	STEVE HOLY	<i>Blue Moon</i> /"Morning"
4 5	MARTINA MCBRIDE	<i>Greatest Hits</i> /"Blessed"
5 6	LEE ANN WOMACK	<i>I Hope You Dance</i> /"Ring"
9 7	DIXIE CHICKS	<i>Fly</i> /"Dance"
7 8	JO DEE MESSINA	<i>Burn</i> /"Bring"
10 9	CYNDI THOMSON	<i>My World</i> /"Always"
11 10	BRAO PAISLEY	<i>Part II</i> /"Around"
13 11	JDE DIFFIE	<i>In Another World</i> /"World"
15 12	RASCAL FLATTS	<i>Rascal Flatts</i> /"Movin'"
12 13	CHRIS CAGLE	<i>Play It Loud</i> /"Breathe"
14 14	GEORGE STRAIT	<i>The Road Less Traveled</i> /"Run"
20 15	TRAVIS TRITT	<i>Down The Road I Go</i> /"Modern"
19 16	TOBY KEITH	<i>Pull My Chain</i> /"List"
18 17	CAROLYN DAWN JOHNSON	<i>Room With A View</i> /"Don't"
17 18	NICKEL CREEK	<i>Nickel Creek</i> /"Lighthouse"
— 19	TRACY BYRD	<i>Ten Rounds</i> /"Just"
6 20	GARTH BROOKS	<i>Scarecrow</i> /"Squeeze"

Smooth Jazz

LWTW	ARTIST	CD/Title
1 1	ALICIA KEYS	<i>Songs In A Minor</i> /"Fallin'"
— 2	ENYA	<i>A Day Without Rain</i> /"Time"
4 3	MARC ANTOINE	<i>Cruisin'</i> /"Strip"
5 4	BRIAN CULBERTSON	<i>Nice And Slow</i> /"About"
6 5	RUSS FREEMAN	<i>To Grover With Love</i> /"East"
7 6	RICHARD ELLIOT	<i>Crush</i> /"Crush"
2 7	STING	<i>...All This Time</i> /"Fragile"
16 8	BONEY JAMES	<i>Ride</i> /"See"
8 9	KIM WATERS	<i>From The Heart</i> /"Dawn"
3 10	DIANA KRALL	<i>The Look Of Love</i> /"Look"
9 11	CHRIS BOTTI	<i>Night Sessions</i> /"Streets"
15 12	BONA FIDE	<i>The Poe House</i> /"Charles"
13 13	LEE RITENDUR	<i>Twist Of Marley</i> /"Jammin'"
11 14	RICK BRAUN	<i>Kisses In The Rain</i> /"Use"
18 15	PAUL TAYLOR	<i>Hypnotic</i> /"Hypnotic"
14 16	PETER WHITE	<i>Glow</i> /"Turn"
10 17	DAVID BENOIT	<i>Fuzzy Logic</i> /"Snap"
12 18	SADE	<i>Lovers Rock</i> /"Lovers"
20 19	WAYMAN TISDALE	<i>Face To Face</i> /"Hide"
— 20	LARRY CARLTON	<i>Deep Into It</i> /"Deep"

Hot AC

LWTW	ARTIST	CD/Title
2 1	NICKELBACK	<i>Silver Side Up</i> /"Remind"
3 2	CREED	<i>Weathered</i> /"Sacrifice"
4 3	PUDDLE OF MUDD	<i>Come Clean</i> /"Blurry"
5 4	NO DOUBT	<i>Rock Steady</i> /"Baby"
6 5	DAVE MATTHEWS BAND	<i>Everyday</i> /"Everyday"
9 6	ALANIS MORISSETTE	<i>Under Rug Swept</i> /"Hands"
11 7	ALICIA KEYS	<i>Songs In A Minor</i> /"Fallin'"
7 8	JEWEL	<i>This Way</i> /"Standing"
8 9	ENRIQUE IGLESIAS	<i>Escape</i> /"Hero"
10 10	U2	<i>All That You Can't Leave Behind</i> /"Stuck"
12 11	LINKIN PARK	<i>Hybrid Theory</i> /"End"
13 12	INCUBUS	<i>Morning View</i> /"Wish"
— 13	SHAKIRA	<i>Laundry Service</i> /"Whenever"
14 14	PINK	<i>Missundaztood</i> /"Party"
15 15	CALLING	<i>Camino Palmero</i> /"Wherever"
— 16	EDDIE VEDDER	<i>I Am Sam</i> /"Hide"
16 17	MICHELLE BRANCH	<i>The Spirit Room</i> /"Wanted"
19 18	CHRIS ISAAK	<i>Always Got Tonight</i> /"Easy"
17 19	STAINED	<i>Break The Cycle</i> /"Awhile"
— 20	CHER	<i>Living Proof</i> /"Lonely"

Alternative

LWTW	ARTIST	CD/Title
1 1	NICKELBACK	<i>Silver Side Up</i> /"Bad"
2 2	PUDDLE OF MUDD	<i>Come Clean</i> /"Blurry"
4 3	LINKIN PARK	<i>Hybrid Theory</i> /"End," "Papercut"
3 4	CREED	<i>Weathered</i> /"Sacrifice," "Bullets"
5 5	P.O.O.	<i>Satellite</i> /"Youth"
6 6	STAINED	<i>Break The Cycle</i> /"You"
7 7	STROKES	<i>Is This It</i> /"Last"
9 8	BLINK-182	<i>Take Off Your Pants And Jacket</i> /"First"
8 9	INCUBUS	<i>Morning View</i> /"Nice"
10 10	SYSTEM OF A DOWN	<i>Toxicity</i> /"Toxicity," "Chop"
11 11	JIMMY EAT WORLD	<i>Bleed American</i> /"Middle"
13 12	DEFAULT	<i>The Fallout</i> /"Wasting"
14 13	EDDIE VEDDER	<i>I Am Sam</i> /"Hide"
15 14	SUM 41	<i>All Killer No Filler</i> /"Motivation"
12 15	HOOBASTANK	<i>Hoobastank</i> /"Crawling"
17 16	ADEMA	<i>Adema</i> /"Way"
16 17	OFFSPRING	<i>Orange County</i> /"Defy"
19 18	TODD	<i>Lateralus</i> /"Lateralus"
20 19	DISTURBED	<i>Sickness</i> /"Game"
— 20	FOO FIGHTERS	<i>Orange County</i> /"One"

E-charts are based on weekly rankings of CD sales, downloads and streams of artists online compiled and tabulated directly from the logfiles of reporting websites. Reporters include AandE.com Radio, About Radio, Alfie Radio, Amazon.com, B&N Radio, BarnesandNoble.com, BellSouth Radio, bolt Radio, CDNow.com, ChoiceRadio.com, City Internet Radio, Denver 93.3 Radio, DMX Music, Earthlink Radio, Gracenote.com, iWonRadio, Lycos, MediAmazing, Music Choice, MusicMatch (Frozen), Radio.Beonair.Com, RadioCentral Network, Radio Free Virgin, RealOne, Scour Radio, Spinner.com, The RadioAMP Network, and Voice Of America-Music Mix. Voice Of America-Music Mix is weighted based on traffic reports by web traffic monitor MediaMetrix. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2002 R&R Inc. © 2002 Online Today, Net Music Countdown.



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General Manager/Data Services
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Gracenote has well over 1 million unique daily users of the CDDB Music Recognition Service. Each time a consumer inserts an audio CD into a computer with a CDDB-enabled Internet connection, track information for that CD is displayed on the user's computer or device, and the data is anonymously aggregated by CDDB. Here are the 50-most-played CDs last week:

DIGITAL TOP 50™

LW	TW	ARTIST	Album Title	Weeks On
1	1	LINKIN PARK	<i>Hybrid Theory</i>	67
4	2	ALICIA KEYS	<i>Songs In A Minor</i>	37
2	3	U2	<i>All That You Can't Leave Behind</i>	73
3	4	CREED	<i>Weathered</i>	16
6	5	NICKELBACK	<i>Silver Side Up</i>	26
5	6	ENYA	<i>A Day Without Rain</i>	53
7	7	SOUNDTRACK	<i>O Brother, Where Art Thou?</i>	13
8	8	SYSTEM OF A DOWN	<i>Toxicity</i>	27
11	9	SHAKIRA	<i>Laundry Service</i>	17
10	10	EMINEM	<i>Marshall Mathers LP</i>	74
9	11	ALANIS MORISSETTE	<i>Under Rug Swept</i>	2
12	12	LIMP BIZKIT	<i>Chocolate Starfish And...</i>	74
13	13	PUDDLE OF MUDD	<i>Come Clean</i>	14
16	14	LUDACRIS	<i>Word Of Mouf</i>	15
19	15	NELLY	<i>Country Grammar</i>	71
15	16	BLINK-182	<i>Take Off Your Pants & Jacket</i>	39
14	17	BRITNEY SPEARS	<i>Britney</i>	18
20	18	STAINED	<i>Break The Cycle</i>	42
17	19	USHER 8701		22
21	20	JA RULE	<i>Pain Is Love</i>	23
24	21	PINK	<i>Missundaztood</i>	10
18	22	PINK FLOYD	<i>Echoes (The Best of Pink Floyd)</i>	18
23	23	BEATLES	<i>One</i>	60
22	24	P.O.O.	<i>Satellite</i>	12
25	25	DISTURBED	<i>The Sickness</i>	31
27	26	DAVE MATTHEWS BAND	<i>Everyday</i>	52
26	27	MICHAEL JACKSON	<i>Invincible</i>	19
44	28	TOOL	<i>Lateralus</i>	38
28	29	LENNY KRAVITZ	<i>Greatest Hits</i>	74
31	30	SOUNDTRACK	<i>Moulin Rouge</i>	19
43	31	'N SYNC	<i>No Strings Attached</i>	64
37	32	GORILLAZ	<i>GORILLAZ</i>	37
29	33	JENNIFER LOPEZ	<i>J-Lo</i>	36
30	34	ENRIQUE IGLESIAS	<i>Hero</i>	10
45	35	THE STROKES	<i>Is This It?</i>	6
32	36	INCUBUS	<i>Morning View</i>	15
38	37	KYLIE MINOGUE	<i>Fever</i>	2
34	38	'N SYNC	<i>Celebrity</i>	33
— 39	39	MARY J. BLIGE	<i>No More Drama</i>	3
42	40	3 DOORS DOWN	<i>Better Life</i>	72
— 41	41	RADIOHEAD	<i>Kid A</i>	21
33	42	SOUNDTRACK	<i>Coyote Ugly</i>	44
40	43	MADONNA	<i>Music</i>	74
47	44	SUM 41	<i>All Killer No Filler</i>	13
46	45	NELLY FURTADO	<i>Whoa, Nelly!</i>	4
39	46	SADE	<i>Lover's Rock</i>	32
— 47	47	PAPA ROACH	<i>Infest</i>	62
41	48	SOUNDTRACK	<i>The Lord Of The Rings</i>	11
— 49	49	NO DOUBT	<i>Rock Steady</i>	11
35	50	COLDPLAY	<i>Parachutes</i>	20

NAB

Continued from Page 1

"If XM and Sirius in fact have no plans to offer locally differentiated service using their network of terrestrial repeaters, they should have no objection to the commission barring them from using repeaters to offer such a service," Goodman said.

The same day that the NAB filed its brief, Whitney Radio President/Editorial Director William O'Shaughnessy sent a letter to the Westchester, NY Planning & Zoning Board, which is considering XM's application to construct terrestrial repeaters. "I didn't believe at the time that XM had been forthcoming with you or with the American people about their ultimate objectives, nor were they candid about the gaps in their flawed so-called 'satellite' radio technology," O'Shaughnessy wrote.

"XM has just patented a device to enable local drop-ins. This is clearly the 'smoking gun' in this controversy and provides compelling proof of what I've been telling you all along about these folks. I'm afraid they haven't been at all candid in any of their dealings, and so I once again respectfully urge caution."

Meanwhile, an FCC official told R&R that there is growing concern within the commission that it is not being told the truth by the satcasters. He emphasized that the commission's immediate concern is not that terrestrial broadcasters could face new competition from the 100-channel digital services, but that the regulatory agency might be "lied to."

Sirius: No Plans For Local Programming

After news broke last week that the NAB had discovered that XM had been granted a patent for a process that allows it to deliver specific local programming through its repeater signals, Sirius spokeswoman Mindy Kramer told R&R that Sirius did not have plans to deliver local broadcasts. "Our position has not changed, and we have no plans to originate local programming from our repeaters," she said.

Sirius' position mirrors what XM has been telling reporters from its inception: that it intends to use its 1,100 repeaters for nothing but filling in the satellite transmission gaps in nationally programmed service, and it has no plans to deliver local programming.

— Jeffrey Yorke

Brennan

Continued from Page 3

AWRT leaders in the development and implementation of an array of exciting strategies that will enhance the role and visibility of women in electronic media. I look forward to a continued collaboration that will propel AWRT toward an even more robust future."

In related news, American Women in Radio & Television taps **Kimberly McCoy** as Manager/Association Services and **Sarah Clark** as Administrative Assistant.

Jumping The Pacific



Japanese smash singer-songwriter Hikaru Utada recently signed with Island/IDJMG to put out her first English-language album. Utada's debut release, *First Love*, is Japan's all-time top-selling album, and the followup, *Distance*, is certified multi-Platinum. Present at the signing are (back row, l-r) Universal Music Group Chairman/CEO Doug Morris, Vivendi Universal Chairman/CEO Jean Marie Messier, Island/IDJMG President/CEO Lyor Cohen, Universal Music International Chairman/CEO Jorgen Larsen and U3 Music President Teruzane Utada. In the front row (l-r) are Utada, U3 Music VP Junko Utada and Def Jam Japan rep Riko Sakurai.

Letter

Continued from Page 3

much consolidation" ("Lott Says He's 'Disturbed About The FCC,'" 3/1). Similarly, Sen. John McCain has derided the law's resulting "megamergers."

Ironically, a 1996 FCC summary of the legislation's intent is ludicrous in retrospect. It states, "The goal of this new law is to let anyone enter any communications business." Clearly, the result has been the opposite, to the detriment of radio and its listeners.

As nascent technology 80 years ago, radio was described by the *New Republic* as being "under the control of men unfitted by training and personality for posts of such importance." Author and professor Susan J. Douglas interprets, "These were businessmen ignorant of radio's 'proper use' and 'indifferent as to whether it is used properly or not.'" Resonating today, those words aptly describe 21st-century media conglomerates that have been abetted by the Telecom Act and backed by an unfit member of a certain Washington, DC "think tank."

Michael Saffran

Media-relations specialist, Rochester Institute of Technology
Communications and media technology graduate student, Rochester Institute of Technology,
Rochester, NY

BUSINESS BRIEFS

Continued from Page 6

Jackson: NABOB Is The Best Hope Against Consolidation

The Rev. **Jesse Jackson** told R&R last week that the **National Association of Black-owned Broadcasters** is the best hope of expanding black and Hispanic ownership of broadcast properties. "Too few people own too much media," Jackson said on March 8 at NABOB's 18th annual Communication Awards dinner in Washington, DC. The event recognized Radio One Chairperson Cathy Hughes with a lifetime-achievement award, while Janet Jackson was given Entertainer of the Year honors. Among the other notable attendees were FCC Commissioner Michael Copps and Inner City Broadcasting CEO Pierre Sutton. Sutton told R&R that business is picking up, saying it's "not fast and furious, but it's good."

FCC Actions

The FCC has extended its deadline on comments for proposed changes to its radio local-ownership rules. Infinity, Clear Channel and Hispanic Broadcasting asked the commission for more time because injuries sustained by the analyst they hired to conduct a diversity study have delayed

Continued on Page 16

Arbitron

Continued from Page 1

hopes to complete the outfitting of its PPM devices by the end of the month.

In other Arbitron news, the company's national-regional radio database is due in early Q4. The new service, offered through Maximiser/Media Professional Plus, provides access to diarykeeper data for the entire U.S., minus the limitations of Metro, TSA or DMA local-market boundaries.

The service comes following Clear Channel's contract renewal with Arbitron. Clear Channel pushed for the service, as it will help the company sell its newly established markets to trading areas. The service will also assist stations that have significant listening beyond their home markets to obtain total audience-delivery data. The database will become available to all Arbitron subscribers following the release of the spring 2002 ratings and will be available during each spring and fall.

"Any national, regional, statewide or local advertiser trade area can be defined at a county level, without the restrictions of traditional market definitions," said Arbitron President/U.S. Media Service Owen Charlebois. "The Maximiser/Media Professional Plus service will show how consumers use radio in the ge-

ography that matters most to the advertiser, the advertiser's own trade area."

Meanwhile, Arbitron plans to increase the sample size used for RADAR network radio ratings by using its radio-diary database. The company currently produces its network radio ratings using a 12-month, 12,000-person telephone survey in combination with the industry-standard commercial clearance system, but, effective with RADAR 73 in June, it will transition to a method in which it will use 12,500 diaries in each of the most current quarterly periods of the 12-month RADAR survey. By the release of RADAR 76 in March 2003, the reports will be based on an annual sample of 50,000 radio diaries — more than four times the current sample.

"When we acquired RADAR in July 2001, we said that we would work with the networks, agencies and advertisers to enhance the RADAR service by taking advantage of Arbitron's enormous diary database," said Arbitron Exec. VP/Worldwide Research David Lapovsky. "The new RADAR plan is the outcome of months of careful consultation with our customers. Together we have devised the ideal way to increase the reliability and utility of RADAR through substantially larger sample sizes while maintaining the stability that the national radio industry values."

BIA

Continued from Page 1

KIIS was followed by another Clear Channel station, AC WLTW/New York, which finished a distant second with 2001 revenues of \$56.3 million. Even though that figure is 7% below the station's 2000 revenue, WLTW still moved up from fourth to second.

Infinity stations held positions three through six, as Sports WFAN/New York — which was No. 1 from 1995-99 — dropped from second to third with \$51.3 million, a 21% decline from 2000's total. Fourth-place WINS/New York's revenue

declined 13%, to \$49.7 million; fifth-place Alternative KROQ/Los Angeles matched its 2000 revenues with \$48.7 million; and Howard Stern's flagship, WXRK (K-Rock)/New York, tumbled from third to sixth as revenue declined 27%, to \$44.2 million.

Also of note: Clear Channel's Hot AC KYSR/Los Angeles skyrocketed from 19th place in 2000 to grab the seventh spot, with \$43.9 million in 2001 revenue. Emmis' CHR/Rhythmic KPWR/Los Angeles not only broke up the Clear Channel/Infinity sweep by placing No. 8, it is also the first Urban-oriented station ever to make BIA's top 10.

Banks

Continued from Page 3

Providence (now owned by Citadel), and later at WPLJ/New York. After a three-year tenure as PD of CHR/Pop WKRZ/Wilkes Barre, he was named PD/middayer at WHYI.

Banks said, "[Clear Channel Regional VP/South Florida] Dave Ross and Rob Roberts brought me

to Miami 2 1/2 years ago to get my feet wet as an Asst. PD and eventually become PD of one of our stations. I'm thrilled that they have given me the opportunity to do just that. I'll be working closely with our programming team — [Clear Channel VP/Programming] Marc Chase, Rob Roberts and Al Chio — to turn up the heat at The Beat of Miami, Mega 103.5."

Dugan

Continued from Page 3

much for one person to oversee. Plus, John is in Buffalo, and the six Classic Rockers I've gained responsibility for are in the West. So it just seems to make sense from a geographical standpoint."

Dugan says his expanded duties will include regular conference calls at the general level, assistance of major marketing and promotion deals and music research and market visits when appropriate.

Aside from KLOL, Dugan has worked at the former WXZL/Baltimore and had his first full-time radio job at WLAN/Lancaster, PA.

National Radio

• **MTV RADIO NETWORK** presents the one-hour *Britney Spears: At the Crossroads*, to air March 29-31, distributed exclusively by Westwood One. For more info, contact Abby McDorman at Westwood One, 212-641-2009 or amcdorman@westwoodone.com.

• **MTV RADIO NETWORK** airs the one-hour *Linkin Park: One Step Closer* March 29-31, distributed exclusively by Westwood One. For more info, contact Abby McDorman at Westwood One, 212-641-2009 or amcdorman@westwoodone.com.

• **WESTWOOD ONE** announces the *Country Sixpack 2002* series of specials: *The Reba McEntire 25th Anniversary Special*, to air May 25-27; *The Summer Concert Special*, to air July 4-7; *September 11 One-Year Tribute*, to air Aug. 31-Sept. 2; *Tim McGraw and Faith Hill at Home*, to air Nov. 28-Dec. 1; *Christmas Around the Country*, to air Dec. 21-25; and *The Country Year in Review*, to air Dec. 28-Jan. 1. For more info, contact Abby McDorman at Westwood One, 212-641-2009 or amcdorman@westwoodone.com.

• **WESTWOOD ONE** will air the three-hour *New Faces of Country Music* show, recorded during the 2002 Country Radio Seminar in Nashville, on April 20-21. For more info, contact Abby McDorman at Westwood One, 212-641-2009 or amcdorman@westwoodone.com.

Radio

• **ANNETTE FISHER** joins AAA Entertainment as GSM for stations in Champaign, IL. She was most recently GSM at Saga Communications.

• **DON LESHNOCK** is named Dir./Network Sales for Sporting News Radio. He was previously Nat'l. Dir./Marketing & Sales for Metro/Shadow Broadcast Group.

• **JORGE PLASENCIA** is named VP/Corporate Communications & Marketing at Hispanic Broadcasting. He was formerly VP/Marketing for Esteban Enterprises.

Changes

Alternative: Everclear's **Art Alexakis** hosts a weekly two-hour show, *Black Jack*, on KNRK/Portland, OR, on Sunday nights, beginning April 14.

CHR: **Paul Miraldi** adds Dir./Marketing duties at WHTZ/New York.

News/Talk: *Saturday Night With Rusty Humphries* is added to the Talk Radio Network lineup and will now air from 8-11pm ET ... ABC Radio Networks' syndicated *Sam Donaldson Live In America* has been added to Dickey Broadcasting's WALR-AM & WCNN-AM/Atlanta ... WPHT (The Big Talker)/Philadelphia adds *Giles and Moriarty*, hosted by Nancy Giles and Erin Moriarty, to its Sunday-afternoon lineup, airing from 1-3pm ... **Bob Sokoler** renews his contract as primary morning host for WHAS-AM (84 WHAS) Louisville.

• **PAUL WALKER** becomes OM for Cumulus' Eugene, OR cluster, overseeing KEHK, KNRQ, KSCR, KUGN, KUJZ & KZEL. He formerly programmed crosstown KDUK.

• **JERRY YOUNG** joins WFFM & WRXZ/Albany, GA as GM & GSM.

Records

• **ARTISTDirect** establishes an international headquarters in London and announces the following appointments:

ROB MARKUS is named VP/International. He was most recently Managing Dir./U.K. Operations for DX3.

DAVE CRONEN is named Dir./International. He was previously Dir./International Marketing at Grand Royal.

TONY BERG is named A&R Executive for ARTISTDirect. He was most recently EVP/A&R for Virgin Records.

• **SUNNY HJORTHOL** is appointed Dir./International for J Records. Hjorthol was formerly Assoc. Dir./International for Jive Records.

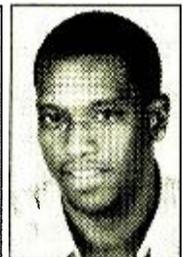


Hjorthol

• Motown Records makes the following announcements:



Scott



Nuckles

JAY SCOTT is appointed Mid-Atlantic & Ohio Valley Regional Promotion Manager. Most recently, he was an exec. assistant at Arista Records.

TRAVIS NUCKLES is appointed Southeast Regional Promotion Manager. He was formerly Southeast regional for Arista.

Sports: WWZN-AM (The Zone)/Boston adds *The Eddie Andelman Show* weekdays from noon-3pm and taps former Red Sox player **Jerry Remy** to join *The McDonough Group* weekdays from 3-7pm.

National Radio: Westwood One appoints **Lauren Mazzuca** Dir./Advertising Sales Marketing.

Radio: Journal Broadcast Group names **Anne Schepp** Human Resources Supervisor.

Records: Wind-up Entertainment and BMG Distribution extend their U.S. distribution agreement ... Warner Music Group acquires three publishing companies from Edel Music AG: Dizzy Heights, Glissando and Megasongs ... Arista Records names **Tye-V Turman** VP/A&R ... **Robert Perkins** is named Sr. Dir./Management Development for BMG, and **Ric**

DAN SMALLS

is appointed Northeast Regional Manager. He was most recently Northeast & Mid-Atlantic regional for Urban/Crossover Promotions at Priority Records.



Smalls



Muckle

• **SONIA MUCKLE** is promoted to SVP/Publicity at Jive Records. She was most recently VP/Publicity.

• **TOM MACKAY** is upped to VP/A&R at Republic/Universal. He was previously Sr. Dir./A&R for the label.

• **SHAWN MOSELEY** is named Dir./Regional Promotion & Marketing, Southeast for Artemis Records. He was previously Reg. Manager/Promotion for the Island Def Jam Music Group.

• **GEORGE VALDIVEZ** is named VP/Marketing for WEA Corp. He was most recently the company's Nat'l. Dir./Marketing.

Industry

• **ALEX COLETTI** is named MTV2 Executive in Charge of Programming & Production. He has produced the *MTV Music Video Awards* show since 1999 and joined MTV in 1987 as Assoc. Producer.

• **THE T.J. MARTELL FOUNDATION** for Leukemia, Cancer and AIDS Research adds five music-industry veterans to its board of directors: Clear Channel Entertainment Chairman/CEO Brian Becker, Imago Recording President Terry Ellis, Lava/Atlantic Records SVP Jason Flom, Columbia Records Group Chairman Don Ienner and Def Jam/Def Soul Chairman and Rush Communications Chairman/CEO Russell Simmons.

Ocsek signs administration and synchronization agreements with BMG Songs ... Walt Disney Records promotes **Laura Rabney** to Mgr./Promotions and **Damon Whiteside** to Exec. Dir./Marketing ... **Kevin Monahan** is named Sr. Dir./Press & Promotion, International for Elektra Entertainment Group ... **Gregory Gibson** is named Counsel for Sony Music Entertainment, and **Joy Gilbert** is named Dir./Sony Music Direct ... Lost Highway Records taps **Andy Nelson** as Nat'l. Dir./Sales & Field Marketing ... MCA Records promotes **Eamon Sherlock** to SVP/International ... **Maria Ferrero** is named Sr. Dir./Media & Artist Relations at Metropolis Records ... Motown Records promotes **Shanté Paige** to VP/A&R and appoints **Shervah Edwards** Mgr./Artist Development ... **Bruce Theriot** is appointed Sr. Dir./Business & Legal Affairs for Universal Music Group, and **Michael Sammis** is promoted to EVP/CFO for Universal

BUSINESS BRIEFS

Continued from Page 15

the final report. The FCC agreed to the companies' request, noting that the public interest would be served by granting a two-week extension. Comments are now due March 27, while reply comments are due April 24. This is the second time the deadlines have been extended.

• The FCC is finally sorting mail dating back to October of last year that was held up due to the threat of anthrax contamination. The packages have been commercially cleansed and are now being distributed throughout the agency. The commission expects delivery of all the backlogged mail to be completed by March 29. Interim procedures introduced in November 2001 for submission of commission filings, requiring documents to be filed by overnight delivery, fax, e-mail or hand-delivery to the FCC's Capitol Heights, MD location, remain in effect.

Experts To Examine State Of Local News

During a joint "Super Session" at the RTNDA and NAB2002 convention on April 9 in Las Vegas, experts are set to discuss how shrinking audiences, increased competition and budget cuts are affecting local radio and television news programs. The panel, which will include WTOP-AM & FM/Washington VP/News & Programming **Jim Farley**, will be moderated by MSNBC anchor **John Seigenthaler**.

Weening Era At Cumulus Ends

Former Cumulus Media Exec. Chairman **Richard Weening's** term as a member of the company's board of directors was set to end after the company's 2002 annual shareholders' meeting in late April or early May, but Cumulus said last week that Weening had retired as of March 1. One of the founders of the nation's second-largest radio group, Weening was ousted from his Milwaukee-based office when Cumulus relocated to Atlanta in July 2000 and Lew Dickey became Chairman/President/CEO of the then-embattled company. Under Weening's control Cumulus stock grew quickly, then plummeted. A slew of class-action lawsuits ensued, accusing Cumulus and Weening of committing irregularities to push up share value. The suits were dropped last year after a multimillion-dollar settlement was reached.

Jacobs Joins Capital Title Group Board

Regent CEO **Terry Jacobs** has joined the board of Capital Title Group. Jacobs told R&R that he is an actuary by education and that before founding the former Jacor Communications in 1979 he was in the insurance business. Jacobs is also friends with Donald Head, the Chairman/CEO of CTG, a regional title insurance and real estate services company based in Phoenix.

CEA: IBOC Interference Concerns Are Minor

In comments filed with the FCC, the **Consumer Electronics Association** said that, while limited interference might occur from in-band, on-channel digital audio broadcasts to existing analog FM service, such interference would not fit the FCC's definition of "blanketing interference." The CEA recommended that the commission make certain that any interference problems that do crop up are promptly corrected. The association also told the FCC that the adoption of a single technical standard will be crucial if IBOC is to be as successful and ubiquitous in the marketplace as analog FM technology.

NAB Announces Crystal Awards Finalists

The NAB has announced the 50 finalists for its Crystal Awards, which recognize stations for their community service efforts. The 10 Crystal Award winners will be announced at the Radio Luncheon at NAB2002 on April 9 in Las Vegas. The luncheon will also feature DDB Worldwide Communications Group Chairman Keith Reinhard as a speaker and the induction of Radio Ranch President Dick Orkin into the NAB's Broadcasting Hall of Fame.

Analyst: Radio Audience Now Even With TV, Print

In what he described as a "major shift," Wachovia Securities analyst **James Boyle** said, "The local radio audiences are now often comparable in size or reach to the previously much larger newspaper and TV audience. We believe this has placed radio as a primary medium at the front of the advertising, planning and buying phases, along with TV and newspaper."

Music Publishing Group ... Broken Bow Records' administration and promotion offices relocate to 209 10th Avenue South, Suite 220, Nashville, TN 37203; the address of the company's A&R and production offices is unchanged.

Industry: The Positioning Works

moves to 5126 Glenaire Drive, Dublin, OH 43017. Its new phone numbers are 614-798-8077 and 866-RADIO25 ... MTV Networks names **Jama Bowen** VP/Press at CMT: Country Music Television and CMT.com ... Team Clermont adds public relations services and taps **Michelle Roche** as Sr. Dir./Publicity.



LCRI Parkerson • 202-380-4425

20c20 (XM20)

Kane
CELINE DION A New Day Has Come
GORILLAZ 19-2000
DARREN HAYES Insatiable

BPM (XM81)

Blake Lawrence
29 PALMS Touch The Sky
LO FIDELITY ALL STARS Sleeping Faster
SMASH MOUTH Pacific Coast Party

Real Jazz (XM70)

Maxx Myrick
JANE BUNNETT Alma De Santiago
BILL CHARLAP Stardust
STEFON HARRIS Black Action Figure
TONY MONACO TRIO Master Chops T

The Boneyard (XM41)

Charlie Logan
TOMMY LEE Hold Me Down

The Heart (XM23)

Johnny Williams
BRANDY Come A Little Closer
ALICIA KEYS How Come You Don't Call Me?

The Loft (XM50)

Mike Marrone
BOB DYLAN Mississippi
BOB DYLAN Moonlight

Watercolors (XM71)

Steve Stiles
BRAXTON BROTHERS Whenever I See You
BRAXTON BROTHERS So Divine
BRAXTON BROTHERS More Than You Know
RIPPINGTONS Are We There Yet?
RIPPINGTONS Welcome To The St. James
RIPPINGTONS She Like To Watch
WAYMAN TISDALE Loveplay
WAYMAN TISDALE Brazilia

X Ccountry (XM12)

Jessie Scott
STEPHEN BRUTON Spirit World
TIM KREKEL Happy Town
GURF MORLIX Fishin' In The Muddy
TOWNES VAN ZANT Texas Rain
VARICUS ARTISTS Brewec In Texas
VARICUS ARTISTS This Is Where I Belong
Y'ALL Hey Y'all Soundtrack

XM Cafe (XM45)

Bill Evans
JOSH CLAYTON-FELT Spirit Touches Ground
ELVIS COSTELLO When I Was Cruel
TIM FINN Feeding The Gods
ROBBEN FORD Blue Moon
LOUISE GOFFIN Sometimes A Circle
DARDEN SMITH Sunflower
VARICUS ARTISTS Big Bad Love Soundtrack

XMLM (XM23)

Eddie Webb
HATEBREED Perseverance

Watercolors (XM71) Playlist

CHRIS ISAAK Always Got Tonight
VARIOUS ARTISTS I Am Sam Soundtrack
KASEY CHAMBERS Barricades & Brickwalls
JOHN MAYER Room For Squares
CRACKER Forever
NORA JONES Come Away With Me
SHERYL CROW C'mon, C'mon
BONNIE RAITT Silver Lining
BILLY BRAGG England, Half-English
MATTHEW JAY Draw
BIG HEAD TODD & THE MONSTERS Riviera
ROBERT BRADLEY'S BLACKWATER... New Ground
INDIGO GIRLS Become You
RYAN ADAMS Gold
BOB DYLAN Love/Thief
BLUES TRAVELER Bridge
CHRIS WHITLEY Rocket House
JOE HENRY Scar
SHELEY LYNNE Love, Shelby
LISA LOEB Cake & Pie
SHAWN COLVIN Whole New You
TORI AMOS Strange Little Girl
JEWEL This Way
LUCINDA WILLIAMS Essence
NATALIE MERCHANT Motherland
NATALIE IMBRUGLIA White Lilies Island
NO. MISSISSIPPI ALLSTARS 51 Phantom
CHUCK E. WEISS Old Souls & Wolf Tickets
TEENAGE FANCLUB Howdy!
SUZANNE VEGA Songs In Red & Grey
DR. JOHN Creole Moon
ARTHUR GODFREY East Side Of Town
HOPE SANDOVAL Bavarian Fruit Bread
RORY BLOCK I'm Every Woman
GRANT-LEE PHILLIPS Mobilize
MACY GRAY The Id
STING All This Time
BEARS Car Caught Fire
SHANNON MCNALLY Jukebox Sparrows
STEREOPHONICS Just Enough Education To...
COLIN LINDEN Big Mouth
HEATHER NOVA South
CAKE Comfort Eagle
ALANIS MORISSETTE Under Rug Swept
REMY ZERO Golden Hum
TONY LEVIN Pieces Of The Sun
ZERO 7 Simple Things
CHEMICAL BROTHERS Come With Us
U2 7
CLIVE GREGSON Comfort And Joy
INCREDIBLE MOSES LEROY Electric Pocket Radio



100 million moviegoers
15,000 movie theaters

Movie Tunes plays current music in movie theaters across the nation. Movie Tunes then surveys moviegoers from five major distribution areas of the country each week. Respondents are sent a CD sampler and asked to rate songs on a scale of 1-5. This data is gathered and published by R&R.

TOP FIVE SONGS PER REGION

WEST

1. LEANN RIMES Can't Fight The Moonlight
2. PUDDLE OF MUDD Blurry
3. GORILLAZ 19-2000
4. LENNY KRAVITZ Stillness Of Heart
5. M2M Everything

MIDWEST

1. LEANN RIMES Can't Fight The Moonlight
2. PUDDLE OF MUDD Blurry
3. GORILLAZ 19-2000
4. M2M Everything
5. LENNY KRAVITZ Stillness Of Heart

SOUTHWEST

1. LEANN RIMES Can't Fight The Moonlight
2. PUDDLE OF MUDD Blurry
3. GORILLAZ 19-2000
4. LENNY KRAVITZ Stillness Of Heart
5. JAEHEIM Anything

NORTHEAST

1. PUDDLE OF MUDD Blurry
2. LEANN RIMES Can't Fight The Moonlight
3. GORILLAZ 19-2000
4. LENNY KRAVITZ Stillness Of Heart
5. 'MX First Time

SOUTHEAST

1. LEANN RIMES Can't Fight The Moonlight
2. PUDDLE OF MUDD Blurry
3. LENNY KRAVITZ Stillness Of Heart
4. GORILLAZ 19-2000
5. BONNIE RAITT I Can't Help You Now

MARCH PLAYLIST

- ALL 4 ONE Beautiful As U
BILLY IDOL White Wedding
BOWEY JAMES Ride
BONNIE RAITT I Can't Help You Now
GORILLAZ 19-2000
HOLLY WYNETTE My Future Ex-Boyfriend
IMX First Time
JAEHEIM Anything
JIMMY SOMMERS Lowdown
LATHUN Fortunate
LEANN RIMES Can't Fight The Moonlight
LENNY KRAVITZ Stillness Of Heart
M2M Everything
MONTGOMERY GENTRY Didn't I
PUDDLE OF MUDD Blurry
SHARRISSA Any Other Night
Z106 STORY Star



Artist/Title	Total Plays
AARON CARTER I'm All About You	78
'N SYNC Girlfriend	77
LMNT Juliet	76
LIL' ROMEO My Baby	76
DREAM STREET I Say Yeah	75
DREAM STREET It Happens Every...	72
BRITNEY SPEARS I'm Not A Girl....	71
'N SYNC Pop	71
AARON CARTER Leave It Up To Me	70
MICHELLE BRANCH Everywhere	32
JUMP5 Spinnin' Around	31
CHRISTINA MILIAN AM To PM	29
SMASH MOUTH I'm A Believer	29
NINE DAYS Absolutely (Story ...)	29
MANDY MOORE Cry	29
PINK Get The Party Started	28
BAHA MEN Who Let The Dogs Out	27
AARON CARTER Not Too Young ...	27
CCREY I/LIL' ROMEO Hush Lil' Lady	26
JUMP5 God Bless The U.S.A.	26

Playlist for the week ending March 9.



10 million homes
180,000 businesses
Rick Gillette • 800-494-8863

DMX Fashion Retail Video
David Mihail

The top music videos shown at fashion retail, targeted at 18-34 adults.

- TRIK TURNER Friends + Family
GARBAGE Breaking Up The Girl
IIO Rapture (Tastes So Sweet)
TRAIN She's On Fire
KYLIE MINOGUE Can't Get You Out Of My Head
PHANTOM PLANET California
SIMPLE PLAN I'm Just A Kid
TRANSMATIC Come
LOUISE GOFFIN Sometimes A Circle
VANESSA CARLTON A Thousand Miles
SUPER FURRY ANIMALS It's Not The End Of ...
PETE YORN Strange Condition

This section features this week's new adds on DMX MUSIC channels available via digital cable and direct broadcast satellite.

CHR/POP

Jack Patterson
TWEET Oops! (Oh My)
JIMMY EAT WORLD The Middle

CHR/RHYTHMIC

Mark Shands
GINUWINE Tribute To A Woman

URBAN

Jack Patterson
JIM CROW Holla At A Playa
TRUTH HURTS Addictive
ROCK Like A G
STYLES Gangstas & Gentlemen

ALTERNATIVE

Dave Sloan
No Adds

ROCK

Stephanie Mondello
BLACK LABEL SOCIETY Bleed For Me

ADULT ALTERNATIVE

Stephanie Mondello
GOD GOO DOLLS Here Is Gone
CRANBERRIES Time Is Ticking Out
DIVINE COMEDY Love What You Do
JOSH CLAYTON-FELT Building Atlantis

ADULT CONTEMPORARY

Jason Shiff
No Adds

INTERNATIONAL HITS

Mark Shands
WESTLIFE World Of Our Own
DB BOULEVARD Point Of View
S CLUB 7 You
A1 Caught In The Middle
JAKATTA So Lonely

COUNTRY

Leanne Flask
SARA EVANS I Keep Looking
JOANNA JANE'T Since I've Seen You Last

DANCE

Danielle Ruyschaert
ANGIE STONE I Wish I Didn't Miss You
BEN WATT & JAY HANNAN Lazy Dog Volume 2
MSM I'm The Only One
SHANIA TWAIN It's Alright
DARK GLOBE Autoerotic
GOLDTRIX I/ANDREA BROWN It's Love (Trippin')
WAY OUT WEST Intensity
UTAH SAINTS Funky Music

RAP/HIP-HOP

Mark Shands
BUSTA RHYMES Pass The Courvoisier
QUOR Potential Ballers



Phil Hall • 972-991-9200

Hot AC
Steve Nichols
No Adds

StarStation
Peter Stewart
No Adds

Classic Rock
Chris Miller
No Adds

Touch
Ron Davis
INDIA.ARIE Simple

Doug Banks Morning Show
Gary Saunders
No Adds

Tom Joyner Morning Show
Vern Catron
No Adds

Country Coast To Coast
Kris Wilson
No Adds

ALTERNATIVE PROGRAMMING
Gary Knoll • 800-231-2818

Rock
JOHNNY A. Oh Yeah
EARSHOT Get Away
SEVENDUST Live Again

Alternative
SEVENDUST Live Again
WHITE STRIPES Fell In Love With A Girl
PETE YORN Strange Condition

Triple A
BONNIE RAITT I Can't Help You Now
PETE YORN Strange Condition

CHR
DEFAULT Wasting My Time
KID ROCK Lonely Road Of Faith

Mainstream AC
PETE YORN Strange Condition

Lite AC
JONATHA BROOKE I'll Try
JEWEL Break Me
JIM WILSON I/STEPHEN BISHOP Donna Lynn

NAC
DAVID MANN Above And Beyond
MARK WHITFIELD Summer Chill

Christian AC
4 HIM Surrender
GEOFF MOORE All I Want
SONICFLOOD Write Your Name Upon My Heart

UC
CEE-LO Closet Freak
LUDACRIS Saturday (Oooh! Oooh!)
MAXWELL This Woman's Work

Country
JOANNA JANE'T Since I've Seen You Last
LONESTAR Not A Day Goes By



Music Programming/Consulting
Ken Moultrie • 800-426-9082

Alternative
Steve Young/Kristopher Jones
CREED Stand (Here With Me)
DASHBOARD CONFESSIONAL Screaming Infidelities
WEEZER Dope Nose

Active Rock
Steve Young/Kristopher Jones
DAVID DRAIMAN Forsaken

Heritage Rock
Steve Young/Kristopher Jones
FAMILIAR 48 The Question

Hot AC
Steve Young/Josh Hosler
GOD GOO DOLLS Here Is Gone
PUDDLE OF MUDD Blurry

CHR
GOD GOO DOLLS Here Is Gone

Rhythmic CHR
Steve Young/Josh Hosler
MARY J. BLIGE Rainy Day

Soft AC
Mike Bettelli
MESSINA I/MCGRAW Bring On The Rain

Mainstream AC
Mike Bettelli
CHRIS ISAAK Let Me Down Easy

Deilah
Mike Bettelli
CARDLYN DAWN JOHNSON So Complicated
MESSINA I/MCGRAW Bring On The Rain

Dave Wingert Show
Mike Bettelli
CARDLYN DAWN JOHNSON So Complicated

Mainstream Country
Ray Randall/Hank Aaron
No Adds

New Country
Hank Aaron
BRAD PAISLEY I'm Gonna Miss Her
LITTLE BIG TOWN Don't Waste My Time

Lia
Ken Moultrie/Hank Aaron
GEORGE STRAIT Living And Living Well

24 HOUR FORMATS
Jon Holiday • 303-784-8700

Adult Hit Radio
JJ McKay
SHERYL CROW Soak Up The Sun

Rock Classics
Adam Fendrich
No Adds

Adult Contemporary
Rick Brady
No Adds

CD COUNTRY
Rick Morgan
HOMETOWN NEWS Minivan
JOE NICHOLS The Impossible
SOGGY BOTTOM BOYS I'm A Man Of Constant Sorrow
DARRYL WORLEY I Miss My Friend

US COUNTRY
Penny Mitchell
TRACY BYRD Ten Rounds With Jose Cuervo
HOMETOWN NEWS Minivan
DARRYL WORLEY I Miss My Friend

GREAT AMERICAN COUNTRY
Jim Murphy • 303-784-8700
No Adds



Charlie Cook • 661-294-9000

Adult Rock & Roll
Jeff Gonzer
No Adds

Soft AC
Andy Fuller
ALICIA KEYS Fallin'

Bright AC
Jim Hays
VANESSA CARLTON A Thousand Miles
GOD GOO DOLLS Here Is Gone

Mainstream Country
David Felker
KEVIN DENNEY That's Just Jessie

Hot Country
Jim Hays
BRAD PAISLEY I'm Gonna Miss Her

Young & Elder
David Felker
TRICK PONY Just What I Do



PREMIERE RADIO NETWORKS
After Midnite
No Adds

WAITT RADIO NETWORKS
Alternative
Chris Reeves • 970-949-3339
No Adds

Country
Jim West
No Adds

DATEBOOK

MONDAY, MARCH 25

1901/Mercedes debuts its first cars at the Week of Nice festival in Nice, France.

1911/The Triangle Shirtwaist Co.'s factory burns down in New York City, killing 146 workers. It is one of the worst industrial disasters in American history.

1955/The U.S. Customs Department seizes 520 U.K.-printed copies of **Allen Ginsberg's** famous counterculture book, *Howl*, on the grounds that it is obscene.

Born: **Gloria Steinem** 1934, **Sarah Jessica Parker** 1965

In Music History

1967/**The Who** make their American stage debut at Murray The K's Easter rock 'n' roll extravaganza.

1985/**Stevie Wonder** dedicates his "I Just Called to Say I Love You" Grammy to **Nelson Mandela** and is banned in South Africa.

1989/**Elvis Costello** makes his first guest appearance on *Saturday Night Live* since being thrown off the show in 1977.

Born: **Aretha Franklin** 1942, **Elton John** 1947, **Jeff Healey** 1966

TUESDAY, MARCH 26

1885/The Eastman Dry Plate and Film Co. in Rochester, NY begins manufacturing the first film for movies.

1953/Dr. **Jonas Salk** announces on a national radio program that he has developed a vaccine for polio.

1989/**Boris Yeltsin** is elected to the Soviet Parliament.

Born: **Leonard Nimoy** 1931, **Martin Short** 1950, **Marcus Allen** 1960, **Jennifer Grey** 1960, **Amy Smart** 1976

In Music History

1977/**Elvis Costello** releases his first single, "Less Than Zero."

1995/Rapper **Eazy-E** (a.k.a. **Eric Wright**) dies of complications from AIDS. He discovered he had the disease only three weeks earlier.

1997/The *National Enquirer* gives **Michael Jackson's** Heal the World Foundation \$2 million in return for exclusive rights to photos of Jackson's five-week-old son, Prince.

Born: **Diana Ross** 1944, **Steven Tyler** (Aerosmith) 1948, **James Iha** (ex-Smashing Pumpkins) 1968

WEDNESDAY, MARCH 27

1884/The first long-distance phone call is made, between branch managers of the American Bell Telephone Co. in Boston and New York.

1923/**Robert Frost's** poem "Stopping By Woods on a Snowy Evening" is published for the first time, in *The New Republic*.

1958/**Nikita Khrushchev** succeeds **Nikolai Bulganin** as the U.S.S.R.'s Premier, making him the first man to hold the offices of Premier and First Secretary since **Josef Stalin**.

Born: **David Janssen** 1931, **Michael York** 1942

In Music History

1969/**Ringo Starr** says **The Beatles** will never play live again.

1987/**U2** re-create **The Beatles'** rooftop concert while filming the

video for "Where the Streets Have No Name" in Los Angeles. Police close them down when downtown traffic jams.

1988/Overnight teen starlet **Tiffany** is classified as a runaway by the L.A. County Sheriff's office when she moves out of her mother's Norwalk apartment as part of an attempt to become an emancipated minor.



She's not a little girl anymore.

Born: **Andrew Farriss** (INXS) 1959, **Mariah Carey** 1970

THURSDAY, MARCH 28

1939/The three-year-long Spanish Civil War ends as Gen. Francisco Franco leads his troops against the Republicans occupying Madrid, who surrender.

1947/After a 15-year run, the final episode of the radio show *Buck Rogers in the 25th Century* airs on the CBS Radio Network.

1979/The worst nuclear accident in U.S. history occurs as a reactor on Three Mile Island in Pennsylvania reaches 4,000 degrees — just 1,000 short of a core meltdown. Water contaminated by radioactivity is released throughout the plant.

Born: **Vince Vaughn** 1970, **Julia Stiles** 1981

In Music History

1964/**The Beatles** break **Elvis Presley's** seven-year record for most singles on *Billboard's* top 100 with their 10th single.

1976/**Genesis** begin their first North American tour with **Phil Collins** as vocalist. It is their first outing since **Peter Gabriel** left the group.

1988/**Casey Kasem** announces that he is leaving *American Top 40* to do a show for Westwood One.

1996/**Phil Collins** announces he is leaving **Genesis** to pursue a solo career.

Born: **Reba McIntyre** 1954.

FRIDAY, MARCH 29

1971/Filming begins on *The Godfather*, which goes on to win the 1972 Oscars for Best Actor, Best Screenplay and Best Picture.

1973/The last American troops leave South Vietnam.

Born: **Eric Idle** 1943, **Elle MacPherson** 1963, **Lucy Lawless** 1968

In Music History

1978/**David Bowie** begins his first U.S. tour in two years with a concert in San Diego.



Ziggy Stardust rides again.

1985/*Desperately Seeking Susan*, **Madonna's** film debut, opens to favorable reviews.

1990/Record labels agree to begin putting warning labels on CDs with explicit or potentially offensive lyrics.

Born: **Vangelis** 1943, **Bobby Kimball** (Toto) 1947, **Perry Farrell** (Jane's Addiction, Porno For Pyros) 1959

SATURDAY, MARCH 30

1962/**Jack Paar** steps down as host of *The Tonight Show*, a post he had held since July 1957. **Johnny Carson** takes over the show in October 1962.

1981/**John Hinckley** attempts to assassinate President **Ronald Reagan** outside a hotel in Washington, DC. Hinckley, who is later deemed mentally unstable and declared not guilty by reason of insanity, is trying to impress actress **Jodie Foster**.

1986/Legendary film star **James Cagney** dies. His film career included *Shake Hands With the Devil*, *Man of a Thousand Faces* and *Ragtime*.

Born: **Warren Beatty** 1937, **Paul Reiser** 1957, **Ian Ziering** 1964

In Music History

1960/**Tip O'Neill** denounces rock 'n' roll.

1970/**Miles Davis** releases *Bitches Brew*.

1989/**Gladys Knight** performs for the first time without **The Pips**, at Bally's in Las Vegas.

Born: **Eric Clapton** 1945, **Celine Dion** 1968

SUNDAY, MARCH 31

1889/The Eiffel Tower opens in Paris. **Gustave Eiffel**, designer of the tower that bears his name, also engineered the Statue of Liberty.

1931/Famed football coach **Knute Rockne** dies in a plane crash in Kansas.

1993/**Brandon Lee** is killed accidentally during filming of *The Crow*.

Born: **Christopher Walken** 1943, **Al Gore** 1948, **Rhea Perlman** 1948, **Ewan McGregor** 1971

In Music History

1958/**Chuck Berry's** hit "Johnny B. Goode" is released.

1982/**The Doobie Brothers** announce their breakup.

1995/Latina pop star **Selena**, 23, is fatally shot by her former personal assistant, **Yolanda Saldivar**, who had been fired for suspected embezzlement.

Born: **Lefty Frizzell** 1928, **Herb Alpert** 1935, **Angus Young** (AC/DC) 1955



He's still young enough to wear the schoolboy outfits.

— Keith Berman

Zinescene

Spin's Fab 40!

The only bands that matter" are listed in *Spin* magazine's "Top 40" feature. **Jay-Z** claims the top spot, followed by **Radiohead**, **Eminem**, **U2** and **System Of A Down**. Mr. Z explains why he spits out albums so quickly: "I don't write lyrics down, and I just can't hold 16 songs in my mind. Anything can happen. I trip and hit my head, it's over."

Other artists making the cut include **Linkin Park** (No. 7), **The Strokes** (10), **Alicia Keys** (16), **Nelly Furtado** (20), **Slipknot** (33) and **White Stripes** (35). **Maynard James Keenan** of **Tool** (15) maintains a sunny outlook on the current scene: "Music today is so empty and horrible that it's like the end of the world is nearly here. I'm sure the letters TRL are in some way incorporated into a Nostradamus book of end-of-the-world predictions."

Meanwhile, **Creed's Scott Stapp** compares his band (19) to **Led Zeppelin**. "The first three albums, they got bashed basically from the entire media, and it wasn't until their fourth album that everybody accepted the fact that **Led Zeppelin** were gonna be there and be around," he says. "We're kind of starting to feel that way."

Others aren't so impressed with **Creed**. "There's an anti-scene right now, and we happen to be the heaviest band in that scene," says **Josh Homme** of **No. 31-ranked Queens Of The Stone Age**. "If you like rock, but you hate **Creed** and rap metal, you need somewhere to go."

Backstreet Back-Stabbers

Is one boy band about to bite the dust? According to the *Star*, **The Backstreet Boys** have turned into a bunch of back-stabbing jerks who can barely stand to be in the same room, let alone perform together. "It's crushed any hope of mounting a comeback against their biggest rivals, 'N Sync," says one source. "Even worse, it has destroyed the key 'buddy factor' within the group. All they do now is butt heads."

Isn't It Ironic?

Apparently, **Madonna's** daughter, **Lourdes**, is a **Britney Spears** fanatic, and it's driving Mom crazy. **Madonna** doesn't have anything against the teen pop tart, she's just not certain that **Spears** is a good role model for her daughter. And, despite **Lourdes'** pleas, **Madonna** refuses to let her see **Spears'** PG-13-rated vehicle, *Crossroads* (*Star*).

Speaking of **Britney**, **Pink** gives her opinion of the star in *Teen People*: "To me, she represents puppets on a string and lip-synching. All the girls who came out in the last couple of years, we all got thrown into one bucket. I don't want people to throw me in that bucket."



THE MORNING AFTER — *Incubus* are No. 28 in *Spin's* "Top 40" feature. Just how good was the experience of making their new album, *Morning View*? "We were just on the verge of a musical orgasm after we finished [*Morning View*]," explains guitarist **Mike Einziger**. "We felt like you'd feel after having the best sexual experience of your entire life. Exhausted but extremely satisfied."

In the cover story, **Pink** estimates that her police record has approximately 10 arrests, including one for the botched theft of a *Showgirls* video. "I think I'm banned from Blockbuster," she says. "I can't make it a Blockbuster night."

Goin' To Jackson

Country star **Alan Jackson** lands on the cover of *Entertainment Weekly*, in which he talks about his Sept. 11 tribute "Where Were You (When The World Stopped Turning)." "I'm just a singer of simple songs, and I didn't premeditate anything," he says. "And I don't know the difference in Iran and Iraq. And some people that aren't real religious probably don't want to hear it, and that's all right. I didn't sit down to save the world or anything."

The traditionalist also comments on today's Nashville: "If I were a young artist today making the same records, I'd have a hard time getting a deal and getting airplay. And my stuff's basically no different from what **Hank Williams** was doing in the '50s."

The Lo Down

It seems that **Jennifer Lopez** and **Ja Rule** didn't just collaborate on music. According to a *Star* cover story, the rapper is claiming to have had a wild romp with **J.Lo**. He started bragging about it while overseas to entertain the troops. "Ja Rule said that we know how to fix planes, but he knew how to give **J.Lo** her own personal 'tune-up,'" says an insider who was entertained by **Rule's** stories.

And if you think that stinks, the *National Enquirer* reports that **J.Lo** is launching her own fragrance. The singer plans to become an entrepreneur, building a \$100 million business empire that will include a restaurant and several undisclosed ventures. No word on whether the fragrance will smell like **Ja Rule**.

— Frank Correia

Each week R&R sneaks a peek through the nation's consumer magazines in search of everything from the sublime to the ridiculous in music news. R&R has not verified any of these reports.



72 million households
Tom Calderone
VP/Programming

Plays	Artist/Track	Plays
16	JERMAINE DUPRI (LUDACRIS) Welcome To Atlanta	23
16	SYSTEM OF A DOWN Toxicity	22
15	BLINK-182 First Date	22
15	BRANDY What About Us?	22
15	OUTKAST The Whole World	22
15	JENNIFER LOPEZ Ain't It Funny	22
15	KYLIE MINOGUE Can't Get You Out Of My Head	22
14	FAT JOE (ASHANTI) What's Luv?	22
14	TWEET (MISSY ELLIOTT) Oops (Oh My!)	22
14	USHER I Don't Have To Call	22
14	ENRIQUE IGLESIAS Escape	22
12	LUDACRIS Saturdays (Ooh...)	22
12	ALANIS MORISSETTE Hands Clean	22
11	X-ECUTIONERS It's Goin' Down	22
11	DEFAULT Wasting My Time	22
10	TRIK TURNER Friends + Family	22
10	FABULOUS Young'n (Holla Back)	22
10	FAITH EVANS I Love You	22
10	MICHELLE BRANCH All You Wanted	22
10	NICKELBACK Too Bad	22
9	PINK Don't Let Me Get Me	22
9	ADEMA The Way You Like It	22
9	BEANIE SIGEL (FREEWAY) Roc The Mic	22
8	HOBBASTANK Crawling In The Dark	22
8	RES They-Say Vision	22
8	ASHANTI Foolish	22
7	P.D.D. Youth Of The Nation	22
7	P. DIDD (USHER & LODN) I Need A Girl	22
6	CRAIG DAVID 7 Days	22
6	SHAKIRA Underneath Your Clothes	22
6	AALIYAH More Than A Woman	22
6	JIMMY EAT WORLD The Middle	22
6	BUSTA RHYMES (P. DIDD)... Pass The Courvoisier	22
6	GLENN LEWIS Don't You Forget It	22
5	'N SYNC Girlfriend	22
5	VANESSA CARLTON A Thousand Miles	22
5	BRITNEY SPEARS I'm Not A Girl, Not Yet A Woman	22
5	B2K Uh Huh	22
5	MARY J. BLIGE No More Drama	22
5	UNWRITTEN LAW Seein' Red	22
5	SMASH MOUTH Holiday In My Hand	22
4	CALLING Wherever You Will Go	22
4	GORILLAZ 19-2000	22
4	STROKES Last Nite	22
3	DASHBOARD CONFSSIONAL Screaming Infidelities	22
3	SUM 41 Motivation	22
3	NAPPY ROOTS Awnaw	22
3	OZZY OSBOURNE Dreamer	22
3	ELTON JOHN This Train Don't Stop There Anymore	22
3	KID ROCK Lonely Road Of Faith	22
3	ND DOUET (BOUNTY KILLER) Hey Baby	22
3	MAXWELL This Woman's Work	22
2	ROB ZOMBIE Never Gonna Stop	22
2	ANDREW W.K. Party Hard	22
2	PUDDLE OF MUDD Blurry	22
2	MYSTIKAL Bouncin' Back (Bumpin' Me...)	22

Video playlist for the week ending March 9.

55 million households
Peter Cohen,
VP/Programming



Rap Adds

CLIPSE Grindin'
JAY-Z Song Cry

Pop Adds

ANGIE STONE Wish I Didn't Miss You
DONELL JONES You Know That I Love You

Urban Adds

No Adds

Rhythmic Adds

No Adds

Rock Adds

COLD Gone Away
3RD STRIKE No Light
TRANSAMATIC Come
SLIPKNOT My Plague
GODSMACK I Stand Alone
ILL NIÑO What Comes Around

Adds for the week of March 18.

X-ECUTIONERS It's Goin' Down
CEE-LO Closet Freak
STARSAILOR Good Souls
WHITE STRIPES Fell In Love With A...
UNWRITTEN LAW Seein' Red
QUARASHI Stick 'Em Up
NELLY FURTADO ...On The Radio...
FAITH EVANS I Love You
BEANIE SIGEL (FREEWAY) Roc The Mic
KNOC-TURN'AL (DR. DRE)... Knoc
TWEET (MISSY ELLIOTT) Oops! (Oh My!)
LENNY KRAVITZ Stillness Of Heart
NAPPY ROOTS Awnaw
RES They-Say Vision
ASHANTI Foolish
ANDREW W.K. Party Hard
INCUBUS Nice To Know You

75 million households
Paul Marszalek
VP/Music Programming



ADDS

CELINE DION A New Day Has Come
600 GOD DOLLS Here Is Gone
PINK Don't Let Me Get Me

Plays

DAVE MATTHEWS BAND Everyday	23
PUDDLE OF MUDD Blurry	22
ALANIS MORISSETTE Hands Clean	22
MARY J. BLIGE No More Drama	22
NICKELBACK Hw You Remind Me	22
SHERYL CROW Soak Up The Sun	22
FIVE FOR FIGHTING (JOHN ONDRASIK) Easy...	22
ENRIQUE IGLESIAS Escape	22
CHEF Song For The Lonely	22
JOHN MAYER No Such Thing	22
TRAIN She's On Fire	22
DEFAULT Wasting My Time	22
KYLIE MINOGUE Can't Get You Out Of My Head	22
NATALIE IMBRUGLIA Wrong Impression	22
NELLY FURTADO On The Radio...	22
SHAMRA Underneath Your Clothes	22
JEWEL Standing Still	22
LENNY KRAVITZ Stillness Of Heart	22
ALICIA KEYS A Woman's Worth	22
JIMMY EAT WORLD The Middle	22
MICK JAGGER Visions Of Paradise	22
NICKELBACK Too Bad	22
CRAIG DAVID 7 Days	22
CHRIS ISAAK Let Me Down Easy	22
COURSE OF NATURE Caught In The Sun	22
BASEMENT JAXX Where's Your Head At?	22
RUFUS WAINWRIGHT Across The Universe	22
KID ROCK Lonely Road Of Faith	22
INDIA ARIE Video	22
BRANDY What About Us?	22
GLENN LEWIS Don't You Forget It	22
FAITH EVANS I Love You	22
MICHELLE BRANCH All You Wanted	22
VANESSA CARLTON A Thousand Miles	22
CEE-LO Closet Freak	22
CHEMICAL BROTHERS Star Guitar	22
TWEET (MISSY ELLIOTT) Oops! (Oh My)	22
RYAN ADAMS Answering Bell	22
DARREN HAYES Insatiable	22
P.D.D. Youth Of The Nation	22
HOBBASTANK Crawling In The Dark	22
RES They-Say Vision	22
REMY SHAND Take A Message	22
OZZY OSBOURNE Dreamer	22
AALIYAH More Than A Woman	22
CREED Bullets	22
MARY J. BLIGE (JA RULE) Rainy Dayz	22
GODSMACK I Stand Alone	22

Video airplay for March 18-24.

36 million households

Cindy Mahmoud
VP/Music Programming
& Entertainment



VIDEO PLAYLIST

JA RULE (ASHANTI) Always On Time
BUSTA RHYMES (P. DIDD)... Pass The Courvoisier
FAITH EVANS I Love You
OUTKAST The Whole World
GLENN LEWIS Don't You Forget It
FAT JOE (ASHANTI) What's Luv?
BRANDY What About Us?
JAHHEIM Anything
ASHANTI Foolish
KEKE WYATT (AVANT) Nothing In This World

RAP CITY

JA RULE (ASHANTI) Always On Time
BUSTA RHYMES (P. DIDD)... Pass The Courvoisier
NAS One Mic
JA RULE (CHARLI BALTIMORE) Down
NAPPY ROOTS Awnaw
FAT JOE (ASHANTI) What's Luv?
G. DEP (P. DIDD)... Special Delivery
LUDACRIS Saturday (Ooh...)
JAY-Z Song Cry
P. DIDD (USHER & LODN) I Need A Girl

Video playlist for the week ending March 17.

David Cohn
General Manager



2

REMY SHAND Take A Message
FAT JOE (ASHANTI) What's Luv?
PHANTOM PLANET California
ADEMA The Way You Like It
DASHBOARD CONFSSIONAL Screaming Infidelities
SYSTEM OF A DOWN Toxicity
ALANIS MORISSETTE Hands Clean
DROWNING POOL Tear Away

Video playlist for the week of March 11-17



56.8 million households
Brian Phillips, Sr. VP/GM
Chris Parr, VP/Music & Talent

ADDS

PAT GREEN Three Days

TOP 20

RASCAL FLATTS I'm Movin' On
TIM MCGRAW The Cowboy In Me
EARL SCRUGGS Foggy Mountain Breakdown
MARTINA MCBRIDE Blessed
NICKEL CREEK A Lighthouse's Tale
KENNY CHESNEY Young
STEVE HOLY Good Morning Beautiful
CHELY WRIGHT Jezebel
TOBY KEITH My List
TRAVIS TRITT Modern Day Bonnie & Clyde
ALISON KRAUSS & UNION STATION Let Me Touch...
ALAN JACKSON Where Were You...
MERLE HAGGARD If You've Got The Money...
CAROLYN DAWN JOHNSON I Don't Want You To Go
WILLIE NELSON & LEE ANN WOMACK Mendocino...
CYNDI THOMSON I Always Liked That Best
GARTH BROOKS & TRISHA YEARWOOD Squeeze Me In
EMERSON DRIVE I Should Be Sleeping
TRISHA YEARWOOD Inside Out
TAMMY COCHRAN I Cry

HEAVY

ALISON KRAUSS & UNION STATION Let Me Touch...
KENNY CHESNEY Young
MARTINA MCBRIDE Blessed
STEVE HOLY Good Morning Beautiful
TIM MCGRAW The Cowboy In Me
TOBY KEITH My List
TRAVIS TRITT Modern Day Bonnie & Clyde
RASCAL FLATTS I'm Movin' On

HOT SHOTS

BRAD PAISLEY I'm Gonna Miss Her
DARRYL WORLEY I Miss My Friend
GARY ALLAN The One
MONTGOMERY GENTRY Didn't I
REBA MCKENTRE Sweet Music Man

Heavy rotation songs receive 28 plays per week.
Hot Shots receive 21 plays per week.

Information current as of March 12, 2002



14.3 million households

ADDS

PAT GREEN Three Days
PERFECT STRANGER Miracle
TOMMY SHANE STEINER What If She's An Angel

TOP 10

KENNY CHESNEY Young
TIM MCGRAW The Cowboy In Me
CHELY WRIGHT Jezebel
TERRI CLARK Muzel
TOBY KEITH My List
P. LOVELESS & T. TRITT Out Of Control Raging Fire
BLACKHAWK Days Of America
RASCAL FLATTS I'm Movin' On
NICKEL CREEK The Lighthouse's Tale
MARK MCGUINN She Doesn't Dance
MINDY MCCREARY Maybe, Maybe Not

Information current as of March 15, 2002

TELEVISION

TOP TEN SHOWS

Total Audience
(105.5 million households)

1 CBS Sunday Movie: 9/11
2 CSI
3 Friends
4 E.R.
5 Survivor: Marquesas
6 Everybody Loves Raymond
7 Law & Order
8 West Wing
9 Leap Of Faith
10 Will & Grace

March 4-10

Adults
18-34

1 Friends
2 CBS Sunday Movie: 9/11
3 E.R.
(tie) Will & Grace
5 Leap Of Faith
6 The Simpsons
7 Malcolm In The Middle
8 Just Shoot Me
9 Survivor: Marquesas
10 CSI

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Isaac Hayes, Brenda Lee, Tom Petty & The Heartbreakers, Gene Pitney, The Ramones, The Talking Heads, Stax Records co-founder Jim Stewart and sideman Chet Atkins are slated to be inducted when VH1 presents the 17th annual Rock and Roll Hall of Fame Induction Ceremony (Wednesday, 3/20, 9pm ET/PT).

Friday, 3/15

- Jack Johnson, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Reverend Horton Heat, *Late Night With Conan O'Brien* (NBC, check local listings for time).

Saturday, 3/16

- Shakira, *Mad TV* (FOX, 11pm ET/PT).
- Kylie Minogue, *Saturday Night Live* (NBC, 11:30pm ET/PT).
- B2K, *Showtime at the Apollo* (check local listings for time and channel).

Sunday, 3/17

- Sheryl Crow, *Behind the Music* (VH1, 8pm ET/PT).

Monday, 3/18

- India.Arie, *Jay Leno*.
- White Stripes, *Late Show With David Letterman* (CBS, 11:35pm ET/PT).
- Clinic, *Late Show With Craig Kilborn* (CBS, 12:35am ET/PT).
- Alicia Keys, *Last Call With Carson Daly* (NBC, 1:35am ET/PT).

Tuesday, 3/19

- Lifhouse, *Jay Leno*.
- Art Alexakis, *Craig Kilborn*.

Wednesday, 3/20

- Michelle Branch, *Jay Leno*.
- N.E.R.D., *David Letterman*.
- Puddle Of Mudd, *Carson Daly*.
- Clem Snide, *Craig Kilborn*.

Thursday, 3/21

- Ludacris, *Jay Leno*.
- Remy Zero, *David Letterman*.
- Kid Rock, *Carson Daly*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

March 8-10

Title	Distributor	\$ Weekend	\$ To Date
1 <i>The Time Machine</i>	(DreamWorks)*	\$22.61	\$22.61
2 <i>We Were Soldiers</i>	(Paramount)	\$24.20	\$40.55
3 <i>All About The Benjamins</i>	(New Line)*	\$10.00	\$10.00
4 <i>40 Days And 40 Nights</i>	(Miramax)	\$7.03	\$22.82
5 <i>John Q</i>	(New Line)	\$5.92	\$59.01
6 <i>Return To Never Land</i>	(Buena Vista)	\$4.45	\$41.50
7 <i>Dragonfly</i>	(Universal)	\$4.02	\$24.84
8 <i>A Beautiful Mind</i>	(Universal)	\$3.87	\$144.27
9 <i>Big Fat Liar</i>	(Universal)	\$3.48	\$43.30
10 <i>Lord Of The Rings</i>	(WB)	\$2.68	\$291.14

*First week in release. All figures in millions. Source: ACNielsen EDI

COMING ATTRACTIONS: This week's openers include *Resident Evil*, starring Milla Jovovich. The film's *Roadrunner* soundtrack includes an original score by Marilyn Manson, who also contributes a remix of "The Fight Song." The ST also contains Slipknot's "My Plague," Coal Chamber's "Something Told Me," *The Crystal Method's* "Name of the Game," Adema's "Everyone," Fear Factory's "Invisible Wounds," Static-X's "Anything But This," Rammstein's "Halleluja," Depeche Mode's "Dirt," Mudvayne's "Dig," Method

Man's "Release Yo Self," Saliva's "800" and more.

Also opening this week is *Showtime*, starring Robert De Niro and Eddie Murphy. The film's *Big Yard/MCA* soundtrack includes three tunes by Shaggy: the title cut (featuring Babyface), "Mr. Lover" (featuring Baby) and "Swingin'" (featuring Latrelle). Shaggy is also featured on Alias Project's "Caramel." Songs by Rayvon, T.O.K. /Bounty Killer and Barrington Levy & Snoop Dogg, among others, complete the ST.

— Julie Gidlow



AL PETERSON
alpeterson@rronline.com

Is There Enough News On Your Talk Station?

□ TRS panel discusses a changed need for news among listeners

It's no secret that most local radio newsrooms have shrunk considerably in the last decade. The trend toward outsourcing local news to services such as Metro Networks and Shadow Broadcast Services, along with continued changes in newsroom technology and consolidation, have all combined to reduce the need for — and, in some cases, even the commitment of — many News/Talk stations to retain a continuous news presence.

At the recent R&R Talk Radio Seminar a group of programmers who have all been there when it comes to serving on the front lines during breaking news events over the years gathered to address the question: "Is there enough news on your Talk station?" The panel consisted of session moderator **Ken Kohl** of KFBK & KSTE/Sacramento and a brain trust of News/Talk minds that included KOGO/San Diego's **Cliff Albert**, ABC News/New York's **Chris Berry**, Citadel/Las Vegas' **Brian Jennings**, Mocer Media's **Greg Mocer** and KGO & KSFO/San Francisco's **Jack Swanson**.

Give 'Em What They Want

Kohl began the discussion by asking the panel if it really does take great news to build a great Talk station. "In some cases it does," Swanson replied. "But in other cases, depending on what your position and competition is, an increased news component could actually be your enemy."

Swanson then showed attendees



Ken Kohl



Cliff Albert

what he called "a CT scan" of the San Francisco Arbitron ratings both on and immediately following Sept. 11, 2001. The ratings showed, not surprisingly, that News KCBS and News/Talk KGO led the pack in the first hours and days just after the attacks.

As the week progressed, KGO — with a News/Talk image that has been solidly branded since the 1970s — quickly retained its usual top spot, but ABC Talker KSFO, previously ranked No. 2 in the market, was nowhere to be found on Sept. 12

or 13. "At this point in the analysis somebody is bound to say, 'You better add some news to that radio station,'" said Swanson. "But by Friday, Sept. 14, KSFO was leading the market, and by the 17th, 18th and 19th, KSFO won the week doing Talk and very little news.

"So, as to the question of 'Do you need more news on your News/Talk station?' the answer is, 'It depends.' In the case of KGO, absolutely. But at a station like KSFO — a station, by the way, with no news department — news would have actually hindered us and gotten in the way of what the audience really wanted from the station."

Kohl then asked the panelists if they believed that stations with dependable news images were giving listeners enough of the sort of in-depth coverage that is provided by National Public Radio, whose affiliates experienced large audience gains in the aftermath of Sept. 11.

Mocer replied, "Most of the research I've seen doesn't indicate that

More To Learn At TRS 2002

Last week I shared some of the feedback I'd received from many who attended last month's R&R Talk Radio Seminar in Washington, DC in a column called "What I Learned at TRS 2002." Here are a few more comments that came in after our deadline that I thought were worth sharing.

David Bernstein, Former PD, WOR/New York

TRS 2002 was a great experience. Nick Michaels was truly inspiring. I wrote four promos while sitting and listening. He understands the essence of the listener's mind. We all vie for that spot; he helped us in the quest to get there. John Parikh hit the mark. He nailed the way that we should be going about giving the listeners what they expect. Regardless of the style of the Talk format, his breakdown of the kinds of listeners, what they want and the presentation they expect is advantageous to any programmer who is serious about pleasing his listeners and watching his numbers grow. And the most important thing I learned? Bring a stack of resumes, because, hey, you never know.



David Bernstein

Kipper McGee, WDBO/Orlando

"In an overcommunicated world, a whisper becomes a roar." This Nick Michaels admonition is destined to become a classic, and it speaks



Kipper McGee

volumes about how our format can and should talk to our listeners in the early 21st century. John Parikh is always fantastic, but especially moving was his revelation that he, personally, is viewed differently by airport security in our post 9/11 world. Someone whom I would never look at with anything other than respect and admiration is looked upon with suspicion — *incredibly* sad.

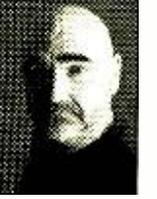
Best line: WSB/Atlanta's Neal Boortz retort to WABC/New York's Curtis Sliwa's comment about his experiences "fighting in the street": "Yeah, but I don't see you having to do battle with Clear Channel every day!"

Most powerful moment: Wolf Blitzer receiving a cell phone call while moderating the opening panel and learning that *Wall Street Journal* reporter Daniel Pearl was dead.

Just a few of the many memorable moments. Thanks again for a superb TRS.

Peter Weissbach, Seattle-based talk host at-large

I learned that if you really want to know what's working in Talk radio or what's on the horizon for the format, the R&R Talk Radio Seminar is a must-attend. It is a place I was able to hear the opinions of the best managers, best program directors, best marketers and best consultants under one roof. I would absolutely tell anyone in Talk radio that TRS is an investment in your career that is well worth your time and money.



Peter Weissbach



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in-depth news is really what they want from us. What they do want is for us to tell them what they didn't know five minutes ago, especially in the post Sept. 11 environment. I think that event has redefined the term 'breaking news' for all of us. When you say that, it better be because you are going to give them information they didn't have a few minutes earlier.

"I think we have done a good job overall of providing listeners with the news they want along with our talk programming to provide a lot of context. To me, it's the talk element on our stations that more effectively provides that in-depth explanation and opinion, rather than expanded or in-depth newscasts."



Chris Berry Brian Jennings

surge the events of that day produced for News/Talk. "The sharp people and marketers out there in radio also saw this as an opportunity to reinforce to their audience what their station does, how it does it and what it does really well every day," he said.

"Those stations were teaching new cume and their regular audience how to use the radio station then and how they could use it for the rest of their lives. I was particularly impressed to hear AM News/Talk stations realizing that there were new people who were listening and saying, 'If you're brand-new to our radio station, here is what we do every single day.'"

ABC's Berry agreed but added, "You have to continue to reinforce that message with additional news — you can't just say it. You have to pay off on the promise. You have additional cume, people who have never listened to News or News/Talk radio, that have come to the station, and you have to continually train them how to use it."

News Outside Of Newscasts

KOGO's Albert agreed with Mocerri's assessment, saying, "News is not just something listeners get from our newscasts. They get news in our talk shows and even during commercials. We, as programmers, like to separate things neatly: Here's the news, here's the talk, here's the commercials, the promos, etc."

"But, to most listeners it's just continuing 'stuff' they hear coming from their radio. In the end, what they really want is to walk away with something they didn't have or didn't know when they first turned on the station."

Citadel's Jennings says that since most of his company's stations are in small- and medium-sized markets, they don't have the luxury of being narrowly defined. "We don't have the population in our markets to support a 11-News or all-Talk stations," he said.

"Generally, what I have found in those kinds of markets is that the station with the best news heritage and image wins the war. I think that in the days after Sept. 11 that basic premise held true in big markets, small markets and everywhere in between."

"In markets where we were a Johnny-come-lately to the news business, we did not generally win. In at least two cases where we had defeated our competition in 25 out of the last 27 books in 25-54 adults, we lost to the station with the heritage news image in the wake of Sept. 11. So count me as a huge believer in the value of having a heritage news image when it comes to winning in times like these."

Reinforce The Message

Mocerri suggested that stations that were positioned and marketed correctly before Sept. 11 were the stations that benefited most from the ratings

isn't any *new* information, you'll be the station that has it."

Terrorism Still Topic A?

While some media pundits have suggested otherwise, most panelists seemed to agree that the events of Sept. 11 and the aftermath are still Topic A at their radio stations and at the network news level. "As the question we have been exploring in many of the workshops here asks, 'What's next?'" Albert said.

"We are going to have more disastrous things happen, and we're all aware of that, even though most of us like to suppress it as much as we can. From both a news and talk standpoint, I think it still needs to be Topic A. We all tend to back off when the story isn't all that sexy at the moment, but I don't think we can afford to do that with this story. We need to consistently be there with what we say we're going to be there with for our listeners."

Swanson offered a concern that, while recent events have shown the importance of a radio station's newsroom, current budgets for many of them are still lacking. "Major corporations — airlines, the government,

"We all tend to back off when the story isn't all that sexy at the moment, but I don't think we can afford to do that with 9/11-related news. We need to consistently be there with what we say we're going to be there with for our listeners."

Cliff Albert

even my own station's building — have beefed up security," he said. "Why? Because they all think that somewhere, sometime, it's going to happen again."

"But I doubt that there is a radio station in this room — even knowing that this bad stuff is coming — that has seen a significant increase in its news budget. There aren't that many CFOs saying, 'It's going to happen again, so we're going to bump up those news budgets by about 25%, because when it does happen, we want to do an even better job so we



Greg Mocerri Jack Swanson

can get more audience, more ratings and more profit.' Somebody should be saying that."

"The sharp people and marketers out there in radio also saw this as an opportunity to reinforce to their audience what their station does, how it does it and what it does really well every day."

Greg Mocerri

"You have to reinforce that not only will you be there when something happens related to this particular story, but also when the big snowstorm happens or when the hurricane hits. Teach them that that's what you do and that you will be there. Make sure they know you will even interrupt the news to bring them the *latest* news."

Jennings tagged on a sports analogy, suggesting, "This has been kind of like our format's Super Bowl. The proof will be in the pudding, as they say. We'll see whether we can retain any of that new cume and turn it into ratings down the line. Remember, they're using our stations as a utility, so live up to their expectations. When they want information, even if there

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Grade

Continued from Page 1
Meyers pointed out that maintaining the previous level of performance is nearly impossible. At least a dozen consecutive improved ratings books help Cox Radio maintain a "B+."

Emmis — which had three straight "A" marks — drops to "B" because of several factors, including budget cuts that lowered promotional spending, which in turn affected ratings, and a shift in listening from music-formatted stations to News/Talk outlets following the events of Sept. 11, 2001.

Also earning "B" grades are Beasley, which jumped a full letter grade on ratings improvement; Saga, which rose from "B-"; and Infinity and Entercom, which maintained their marks from last quarter.

Clear Channel and Citadel maintain "B-" grades due to ratings performance that was "modestly" below their peer companies'. Regent and Cumulus, both of which focus on midsized to small markets, were not graded.

Evidence For Recovery Mounts

Optimism about an economic recovery was shared by Wall Street and Radioland alike last week. Jefferies & Co.'s Frederick Moran said there is mounting evidence of a recovery, pointing out that several broadcasters have indicated that demand for advertising has bottomed out and is now starting to firm up. He noted that radio advertising in January had favorable comparisons to the year-ago term and that March is on track to show similar improvements. Further, he said that February would have likely shown an improvement were it not for competition from the Olympics. He upgraded Cox Radio, Cumulus and Salem from "accumulate" to "buy"; Beasley and Regent from "hold" to "buy"; and Viacom from "hold" to "accumulate." He also reiterated Clear Channel's "buy" rating.

But the recession has changed buying patterns, according to Robertson Stephens media analyst James Marsh. After surveying radio groups, Marsh found that last-minute buying seems to have become the norm, and that's been causing actual results to look better than pacsings from last year had initially indicated. He said the pattern is likely to continue in March, but added that, as inventory sellouts become tighter and rates gain traction, advertisers will likely book spots further in advance.

Marsh suspects that March could be the first month of positive radio growth since November 2000, adding that business picked up considerably in January following December 2001's 6% decline. Most of the operators he polled began March 70%-75% sold out, compared to 60%-70% during any month in 2001. Marsh projects that ad revenues will be down 1% in January and 2% in February, but up 2% in March.

After December's decline Marsh projected a 5% drop for Q1, but he's now encouraged by what he's seeing. And why wouldn't he be? He's seen that radio stocks are up 9% in February, compared to the 3% gain experienced by the S&P 500. With fundamentals improving, Marsh said there

is an "attractive upside" to such groups as Clear Channel, Cumulus and Salem; all three have earned his "buy" rating. He also rates Regent "strong buy."

National Ad Spending 'Turning The Corner'

Wachovia Securities analyst Jim Boyle last week praised Radio One's national ad position and told R&R that he had upped the group's rating from "buy" to "strong buy" and its target price from \$22 to \$25, chiefly because of the group's stronghold in national advertising revenue: Radio One gets about 30% of its revenue from national spots, compared to an average of 20% for other groups. That puts it in a prime position to benefit from a recovery.

Boyle also said Radio One has a "pretty small bank group that understands the company's goals," making it easier for Radio One to adjust its loan covenants when necessary. Boyle noted that Radio One's recent Q1 guidance, which forecasts same-station revenue growth in the mid-single-digits, shows improved confidence not seen from any of the major radio broadcasters for several quarters.

Boyle also believes that national ad spending is "turning the corner." He said that after two months of hearing anecdotal evidence that national ad spending was heading up — after a 19% decline in 2001 — he now believes that the recovery is taking place more quickly than previously anticipated. "Most, including ourselves, assumed national would eventually come back in the second half of 2002, given a modest economic improvement and extremely easy comps," he said. "But no one was predicting a recovery toward positive growth as early as Q1 on the heels of a 15% decline in December 2001."

Boyle said that large-market groups, including Emmis, Cox Radio and Hispanic Broadcasting, should be big winners in what he called rapidly improving national spending. But, on the downside, Boyle believes there is a "temporary cloud" over Clear Channel. He said the company's lackluster Q4 financial results will likely damage its share price in the near-term. Still, Boyle says the company's "above-average clustered presence and focus on fast-growing, large markets should continue to drive internal growth." He lowered his Q1 revenue estimate for the company from \$1.6 billion to \$1.5 billion and his Q1 EBITDA forecast from \$377 million to \$341 million.

Barrington Research media analyst James Goss lowered Clear Channel's rating from "accumulate" to "market perform" and said that reduced cash-flow growth expectations — the result of a \$90 million shortfall in Q4 — and the reorganization of employees present a "unique challenge." However, Goss agreed with Clear Channel management that the ad recession has reached bottom and that if the company keeps expenses flat it will halt margin erosion.

Morgan Stanley's Michael Russell was tougher on Clear Channel after the company reported declining Q4 results. Russell said it's perplexing that Clear Channel would classify \$80

million in costs tied to laying off 2,000 employees as a one-time charge rather than a restructuring charge, but he noted that the company's auditors may not have allowed the costs to be considered as restructuring because no formal restructuring plans were ever in place. Russell only considers \$50 million of the costs to be one-time and believes the other \$30 million — which included promotion expenses and transit-contract guarantees — can be considered "business as usual in a tough economic environment."

While Clear Channel managed to narrowly beat Salomon Smith Barney analyst Niraj Gupta's revenue estimate, its \$348 million in reported EBITDA was well below the \$446 million forecast by Gupta. He lowered his target price on Clear Channel stock from \$61 to \$57 per share but maintained a "buy" rating on the issue. He let stand his 2002 earnings per share estimate of 98 cents, which he said is high but achievable.

"As expected, radio business is turning," Gupta said, adding that Q1 pacings are positive and cash flow is tracking up 1%-3%.

At Merrill Lynch, analysts Jessica Reif Cohen and Keith Fawcett maintained their forecast of a 10% jump in EBITDA for Clear Channel, though they acknowledged that they are "at the top end of consensus and may need to reduce as the year progresses." They had estimated Clear Channel would report \$451 million in Q4 pro forma EBITDA.

Mixed Reaction To Viacom

At least one analyst believes that both Clear Channel and Viacom are "advantageously positioned." UBS Warburg's Christopher Dixon includes the two companies among those that have tightened their belts and are now poised to see cash flow improve as an anticipated economic turnaround takes hold. He also credits Viacom's Q4 results, which were in line with guidance, and write-downs on sports-licensing fees at FOX for setting the stage for improved cash-flow margins.

Dixon also said that Entravision's strong Q4 performance affirms the "fundamental strength of Hispanic media in North America and that segment's ability to outpace other, more established broadcasting elements."

Some analysts, however, may be losing faith in Viacom. "The market is assuming there will be smooth sailing for the rest of the year, and I don't think that necessarily will happen," said Kaufman Brothers analyst Paul Kim, who lowered his rating on Viacom from "accumulate" to "hold." He cautioned that any economic growth this year may be driven not by ad spending, but by capital spending, and he questioned whether ad spending will ever reach the levels it enjoyed in the late 1990s.

Meanwhile, ABN Amro analyst Spencer Wang lowered his Q1 EBITDA estimate for Viacom from \$1.2 billion to \$1.1 billion, and A.G. Edwards & Sons analyst Sharon Williams, who believes shares of the company may be fully valued at current levels, reduced her rating on Viacom from "buy" to "hold."



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The ABCs Of Art Roberts

'He defined big-city personality radio'

By Bob Shannon

Last June I spent several hours interviewing Art Roberts. He never mentioned he'd had a stroke, so when he had another one several weeks ago, like many, I was surprised. When Roberts died March 6, radio lost a pathfinder. This is his story.

Even with a degree, he didn't think his prospects were great. Not back then, in the sweltering summer of 1953. Air conditioners were so scarce that breathing was like swallowing hot cotton candy, and he wasn't warming up to the idea that he'd have to drive a truck to make a living.

I'm writing about Elvis Presley but could just as easily be describing Art Roberts, since, except for the city and couple of other small differences, in 1953 their situations were identical. Eighteen-year-old Elvis, fresh out of high school, got behind the wheel for Crown Electric in Memphis, while Roberts, who'd just graduated from Southeastern College in Hammond, LA, accepted a job offer from Jackson Brewing Company, a beer distributor in New Orleans — which didn't float his father's boat.

"You went to college for four years, and you're going to drive a truck?" his father asked, sarcastically.

Stop the tape. Hit rewind.

BACK IN THE DAY

Roberts grew up in New York City, but unlike other New Yorkers I've written about, the city didn't get into his blood, and once he left, he wasn't drawn back like a moth to a flame. Radio was no attraction either. In fact, he had no favorite announcer and didn't particularly like the pop music of the day. "I listened to jazz," he says, "and loved country music."

Roberts got his first taste of radio in college. "We had a job board," he says, "and there was a note that read 'Part-time announcer needed.'" When no one else applied, the job at WIHL/Hammond was his. In that hot summer of 1953, he graduated and decided to pursue a radio career.

"I sent tapes out but didn't get one call-back," he recalls. "Nothing." Discouraged, he got ready to truck to New Orleans, but he wasn't jazzed about it.

"Then I got a call from Atlanta," Roberts explains. No, not Atlanta, GA — Atlanta, TX, a speck on the map about an inch south of Texarkana.

"Half the money, but it sounded better than driving a truck," Roberts says.

His decision made, he headed to Texas. It was the beginning of a journey that would lead to KLIF/Dallas,

WKBW/Buffalo and, then, back to the Midwest and 10 years at "The Big 89," WLS/Chicago.

RHYTHM AND BLUES AND TYLER TOO

Atlanta, TX was a one-horse town.

Roberts reported to work, and the PD sat him down and said, "I want you to try to sound like you're from around these parts." Eager to please, Roberts slowed his New York pace to a crawling drawl.

"One day this guy walked into the studio," Roberts recalls.

"You know," the stranger said, "We like the music you're playing, but you're tryin' awful hard to sound like you're from around here, and...." The stranger paused. "Look, everybody knows you're not."

In other words, that dog won't hunt. "It really taught me a lesson about being myself," Roberts says. It was a lesson that would serve him well.

In 1954 Roberts headed for KPBB/Tyler, TX. The station was a mishmash, and, like today, everything was about sales. Roberts recalls the manager's mantra: "If two squirrels want to mate on the air, we'll broadcast it if you get a sponsor."

Tyler was a stone's throw from Dallas and KLIF, 1954 was the dawn of the rock age, and Roberts was developing a taste for gospel and R&B. It paid off when he got a call from Gordon McLendon.

"KLIF still had a rather loose format," says Roberts. So loose, in fact, that he'd walk into the studio at night with box of blues records and play whatever he pleased. "I always considered KLIF my master's degree in radio. McLendon was a flat-out genius, a master of illusion."

THE FORMULA

By 1956 Elvis Presley had left truck driving behind, and Roberts, like most of the McLendon jocks, was getting offers to program. Stations owners, he says, knew that McLendon had a formula, and they wanted it.

The road led to Shreveport, LA.

"The first thing I did there was throw a parade for Elvis," says Roberts. No, Elvis wasn't there; it was just a parade for him. "What amazed me is how many people believed they saw him," Roberts chuckles.

Three months later he was off to Dayton to play R&B at night and pick up extra cash doing record hops, but the owner objected to the hops. "He would introduce himself as 'Ronald B. Woodyard, President,'" Roberts says. "I used to think his last name was 'President.'"

In short order, the job in Dayton was over, and Roberts went to Akron. It was there that he met soon-to-be legend

Dick Biondi and developed the contacts that would take him to Buffalo and, ultimately, in October of 1960, Chicago.

THE WINDY CITY

WLS/Chicago was, and still is, owned by ABC. In April of 1960 the format flipped to rock 'n' roll. "Mort Crowley was doing mornings, Jim Dunbar followed him, Gene Taylor did afternoons, and from 9 to midnight it was Dick Biondi," explains Roberts.

In the beginning Roberts did middays. "My direction was simple," he says. Simple and, by today's standards, unheard of. "By the time you got to Chicago, they figured you should know what you were doing." Roberts made up his own contests and played the music he wanted in the order and rotations he wanted. "That's what made us sound different," he says. "There were no two of us on WLS who sounded alike."

When Biondi left the station — "In '62 or '63," recalls Roberts — management moved Roberts to nights. "The first night I told the kids I was going to do a different show every night," he says,

Fifty-thousand watts. Two-thirds of the nation. Roberts did nights at WLS for five years, until 1968. "I listened on the sky wave in Pennsylvania," says former WLS PD and current Infinity Sr. VP/Programming (and this year's R&R Group Executive of the Year) John Gehron. "The things Art and WLS did shaped my radio philosophies. Art captured the pulse of Chicago."

"I did tons of hops and appearances," says Roberts. He was everywhere and seemingly connected to everything. "Art crammed a ton of stuff into his program and never sounded cluttered," recalls XM Sr. VP/Content & Programming Lee Abrams, who, as a kid, was a fan. "He defined big-city personality radio."

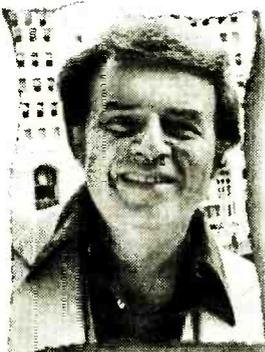
ART ON LINE

In 1970, after 10 years, Roberts left WLS and headed to KNBR/San Francisco. But he was missed in Chicago, and when WCFL made him an offer he couldn't refuse, he returned to the Windy City to do mornings and be PD. "But it was the wrong time, the wrong place," he says. "You can never beat yourself."

During the '70s, '80s and '90s Roberts programmed and managed stations in suburban Chicago, Shreveport, Dallas and San Antonio — to name a few. He consulted radio like only he could and even started a trade magazine, *The Music Programmer's Guide*. "We did the first research column," he says.

"Art's show was a theater of the mind masterpiece," says Abrams. "He'll be long remembered, appreciated and loved by the industry and by the millions of Americans he blew away with years of truly amazing radio."

Bob Shannon can be reached at bob@shannonworks.com.



Art Roberts



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Radio One Goes On The Record

The *Los Angeles Times* on March 7 published a blazing account of alleged "under the table" promotion tactics employed by labels at Urban stations, including those operated by Radio One. Backed by strong allegations from Radio One COO **Mary Catherine Sneed**, the article discussed the company's planned efforts to rid the Urban format of its alleged promotion improprieties. Radio One's recent decision to employ New Jersey-based Ventura Media Group as an intermediary between its Urban programmers and record labels has resulted in strong debate and criticism among executives on the front lines of Urban radio and music. Sneed remarked to the *Times* that Radio One intends to "clean up this mess." The RIAA's Hilary Rosen strongly denounced Sneed's allegations.

Westwood One has finally signed a long-rumored deal with FOX News commentator **Bill O'Reilly**. O'Reilly will host a daily syndicated radio show, starting in early May. At press time word had it his program would air on KABC/Los Angeles directly opposite Rush Limbaugh's Premiere-syndicated show on KFI/L.A. It was unclear whom O'Reilly would displace at KABC, as some lineup shuffling was expected. Meanwhile, it looks as if O'Reilly will take over for veteran Gotham talker Bob Grant at WOR/New York. Management for WOR had not returned ST's call before deadline; KABC execs did not wish to comment on the matter. O'Reilly could also be headed to the newly revamped KFMB-AM/San Diego.



Firmo Rossetti, a.k.a. KLYY (Viva 107.1)/Los Angeles morning host **Hector Rocksetti**, has pleaded not guilty to 24 sex-related charges involving two teenage girls. ST told you last week that Rossetti was charged on March 1 with one count each of rape by force, committing a lewd act with a child, sexual penetration by force, forcible oral copulation and forcible copulation. Nineteen other charges have been added, and 11 involve alleged conduct with a 15-year-old girl but do not allege use of force. A spokesperson from the District Attorney's office says that authorities learned about the second victim when the girl's relative heard about the initial charges against Rossetti and came forward.

Is WTJM Set To Stop Jammin'?

Late in the day on March 8, as ST Central was set to call it a week and watch some college basketball, an intriguing e-mail arrived in the good ol' ST inbox. Someone, somewhere had discovered a website, www.v1051.com, that seemingly gave away Clear Channel's next big format change: **WTJM/New York** — Clear Channel's gold-intensive Urban AC known as "Jammin' 105.1" — was set to reimage itself as "V105.1." The site referred to the station as "New York's V105.1" and featured a background photo of the Brooklyn Bridge and lower Manhattan. When ST phoned WTJM's studio upon learning of the website, nighttimer **Hollywood** knew nothing of a possible change at the station. By March 11 the website had disappeared. However, ST hears that a move is still in the works for 'TJM and that one of Emmis'

crosstown FMs is still a prime target. Could a change come before the end of this week?

On a related note, there's been much talk this week that **Sean "Hollywood" Hamilton** is *thisclose* to returning to mornings at Clear Channel's WKTU/New York. Hamilton was the wakeup host at the CHR/Rhythmic until March 1999, when he was fired for attempting to award a Cancun vacation to his publicist's husband. Hamilton presently hosts two versions of the *Weekend Top 30* for NBG Radio Networks. He's also done late-nights at crosstown WHTZ (Z100) and evenings at KIIS/L.A.

Longtime R&R staffer **Jeff Gelb** becomes Director/Label Sales & Service for Mediabase, starting April 1. Gelb will be responsible for the marketing and selling of MusicInfoSystems — the web destination that houses **R&R ONLINE Music Tracking**. Gelb was most recently Sales & Marketing Director in R&R's information services division.



Jeff Gelb

Kevin Weiss, a.k.a. "K-Dub" of Infinity's CHR/Rhythmic WZMX/Hartford, has produced a one-hour documentary on the behind-the-scenes activities at the station called *On Air: Inside the Radio Business*. The documentary features interviews with some of the 'ZMX staff and management, and Weiss tells the *East Hartford Gazette*, "Anyone watching this will get a pretty good idea of exactly how challenging this business can be." The film premiered at a local theater on March 12, and a portion of the ticket receipts benefited the local Make-a-Wish Foundation. Weiss says he may also offer the film to his alma mater, Eastern Connecticut State University, so students can get a sense of what may lie ahead at a professionally run radio station.

WQSX/Boston PD **Ron Valeri** departs the Entercom Rhythmic Hot AC to become VP/COO of Paul Geary Management. Valeri will join PGM, which represents such acts as Godsmack, on April 1.

Sarasota's WLS Gets ABC C&D

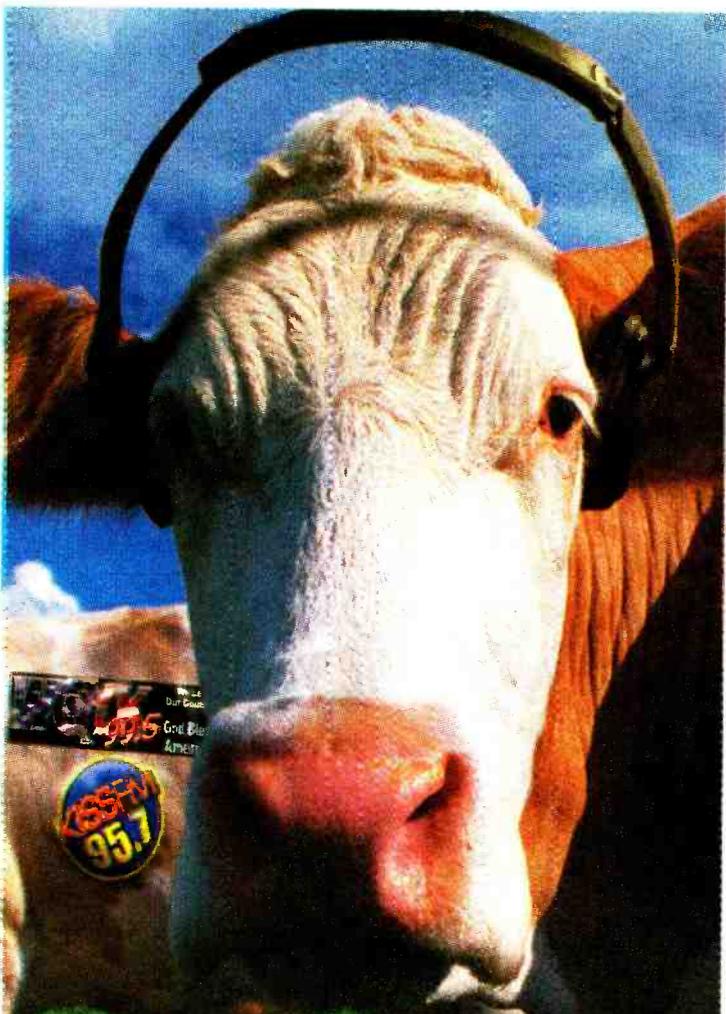
When Gull AM-FM Group Chairman/CEO Carl Marcocci decided to make a change at Adult Standards WUGL/Sarasota in mid-February, he thought that tapping into the area's many retired Midwesterners would greatly assist the launch of a News/Talker. WUGL's call letters were changed to **WLSS**, and the station began calling itself "WLS/Sarasota." This week Marcocci received a cease-and-desist letter from ABC, owners of **WLS-AM & TV/Chicago**, that asked

Continued on Page 26

Records

- Arista promotes **Shannah Miller** from Nat'l Director/Rock Promo to Sr. Director/Rock Promo and hires former Warner Bros. exec **Dave Lombardi** as Director/Rock Promo.

- Kinetic Records lures alternative promo vet **Sean Maxson** as Head/Promo.



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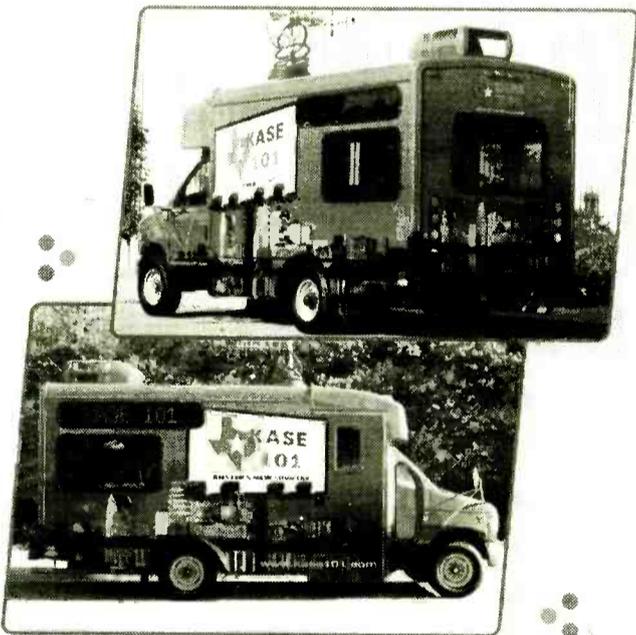
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Continued from Page 24

Gull to stop calling its Florida station "WLS." According to ABC, WLS is a registered service mark. But Marocco counters that there's no trademark registration in the state of Florida for "WLS" and that, since the Chicago station never shows up in the Sarasota ratings, there should be no problem with what his station is doing. He tells **ST**, though, that if he chose not to honor the C&D from ABC, he'd need to state on the air that WLSS is not affiliated with WLS/Chicago. What's next for WLSS? Marocco doesn't know, although he admits he's explored the use of the calls WGNF and the slogan "WGN/Sarasota."

Speaking of WLS, **ST** sends its condolences to the family and friends of legendary Windy City jock **Art Roberts**, who died March 6 following a stroke. Roberts, whom friends and colleagues say was in his early 70s, had been hospitalized since mid-February. Roberts spent more than a decade in the 9pm-midnight slot at WLS/Chicago, and **R&R** proudly offers an encore presentation of Bob Shannon's Legends column from June 29, 2001 — which profiles Roberts — on Page 23 of this week's issue.

ST also takes time out to remember another Midwest radio veteran who recently passed away, **Jack Hood**. Hood died March 8 of a heart attack at his Flint, MI home at the age of 60. His career began 35 years ago at WCEN/Mt. Pleasant, MI, and he served as PD of WGN/Chicago and WJR/Detroit.

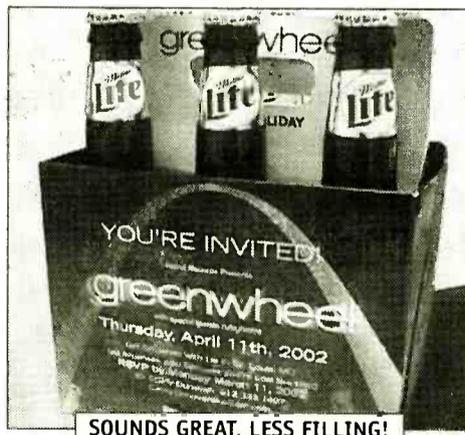
WKQI/Detroit PD **Dom Theodore** adds Brand Manager duties at Clear Channel CHR/Pop sister WKST/Pittsburgh.

Active Rock Battle Set For Bakersfield

Bakersfield may be known for Buck Owens and its Basque cuisine, but now it's getting attention for landing a *second* Active Rocker in the market! AGM's **KCOO** has dropped Oldies to become "Real Rock 104.3," and it's aimed directly at Clear Channel's crosstown KRAB. AGM Director/FM Programming Bob Lewis is overseeing KCOO's relaunch, and PD Rich Brother Robbin exits.

Congrats to CMS President **Wyatt Magnum**, whom we'll see grinning throughout R&R Convention 2002, taking place June 13-15 in Beverly Hills, CA. He's the first-place winner in

Promo Item O' The Week



SOUNDS GREAT, LESS FILLING!

The cool folks at Island Def Jam Music Group decided to spread the word about Greenwheel's new CD, *Soma Holiday*, and the act's current single, "Shelter," by mailing us a six-pack of Miller Lite. After finishing off the tasty brew, one of **ST** Central's finest happened to notice that the six-pack carton was actually an invite to Greenwheel's April 11 show in St. Louis! Kudos go out to IDJMG's Cathy Donovan for the fine promo (although **ST** wonders if they'll send out a six-pack of Bud Light along with an invite to a Greenwheel show in Milwaukee).

RADIO & RECORDS



1

- **Gabe Hobbs** boosted to VP/Programming, News/Talk for Clear Channel.
- **Geordie Gillespie** gets VP/Promotion gig at Virgin Records.
- **Earnest James** named VP/GM for Infinity/San Francisco.
- **Terry Arnold** appointed Station Manager for WJLB & WMXD/Detroit.
- **Kurt Johnson** joins KVIL/Dallas as PD.

5

- **Allen Butler** advances to President of Sony/Nashville.
- WNNX/Atlanta promotes **Brian Phillips** to OM, **Leslie Fram** to PD.
- **Dan Bowen** becomes PD of WSTR/Atlanta.
- **Mike Preston** shuffles into KBKS/Seattle's PD post.



Dan Bowen

10

- Group W appoints **Kevin Smith** WNEW-FM/New York's VP/GM; **Buzz Van Houten** becomes Station Manager at WLLZ/Detroit.
- **Greg Tantum** tapped as PD/Exec. Editor of KFWB/Los Angeles.
- **Dave Lange** lands at WCKG/Chicago as PD.

15

- **Burt Staniar** appointed Chairman/CEO of Group W.
- **Sumner Redstone** acquires Viacom International in \$3.4 billion deal.
- **Larry Crandall** named PD of KOA/Denver.

20



Toney Brooks

- **Gregg Peterson** picked as VP/GM of WBBM-AM/Chicago.
- *Famous Lost Words*: "The time everyone else is narrowcasting is the time I want to be doing mass-appeal radio on FM." — **Toney Brooks**, then-President of Sandusky Radio.

25

- **Alan Goodman** now GM for KKKX/Denver.
- **Norm Winer** wins KSAN/San Francisco's morning slot.
- **Bwana Johnny** jumps into morning drive at KIOA-AM & FM/Des Moines.

R&R's annual Grammy contest! Magnum scores complimentary air fare, registration and hotel accommodations at the luxurious Beverly Hilton for his guessing prowess. Second-place winner **Dr. Gary Heller**, Research Director at KNX/L.A., scores free registration and a room at the Hilton. Our third-place winner, Westwood One "Hit Country" afternoon host **Zack Taylor**, gets complimentary registration for the convention.

WCDX (Power 92)/Richmond PD/midday host **Lamonda Williams** exits. **Darrell Johnson**, PD of Radio One CHR/Rhythmic sister WRHH/Richmond, assumes interim PD duties at Power, while Radio One/Dayton OM **J.D. Kunes** oversees the station for the time being.

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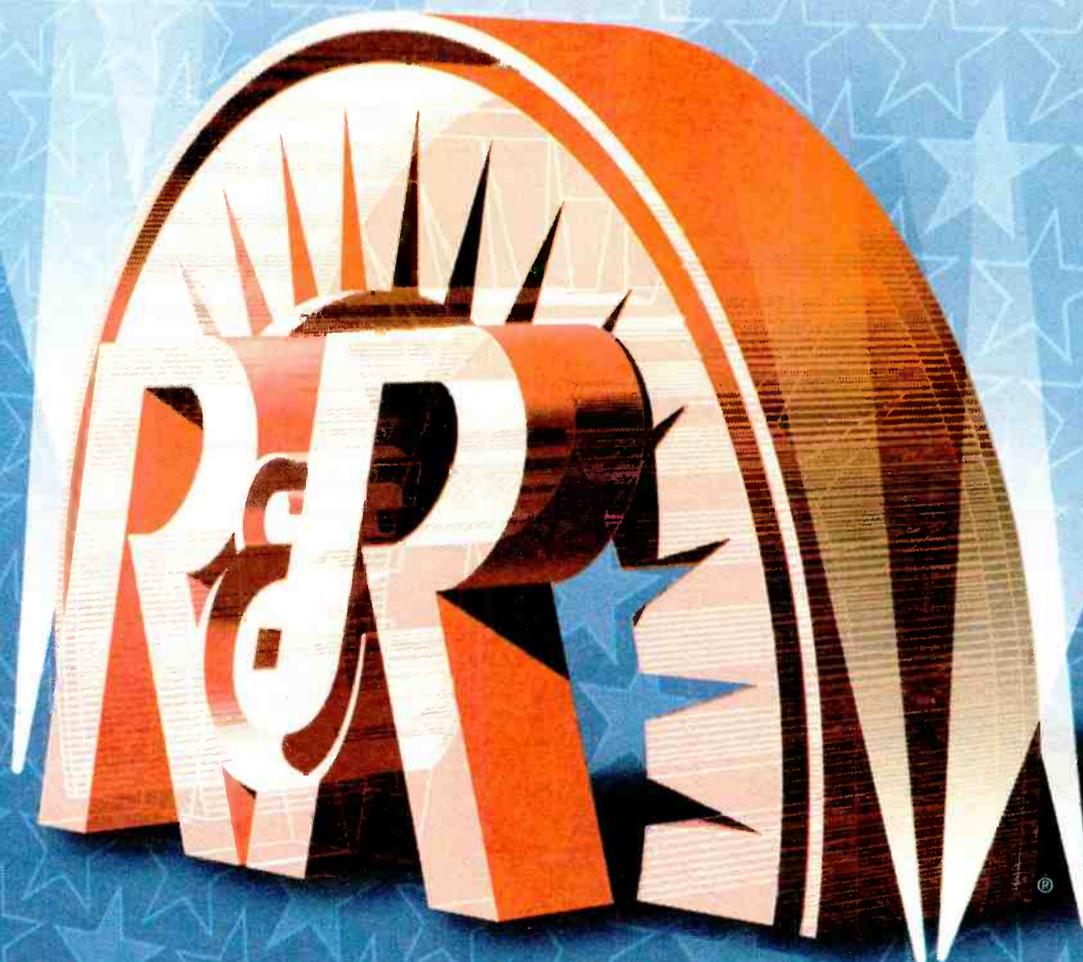
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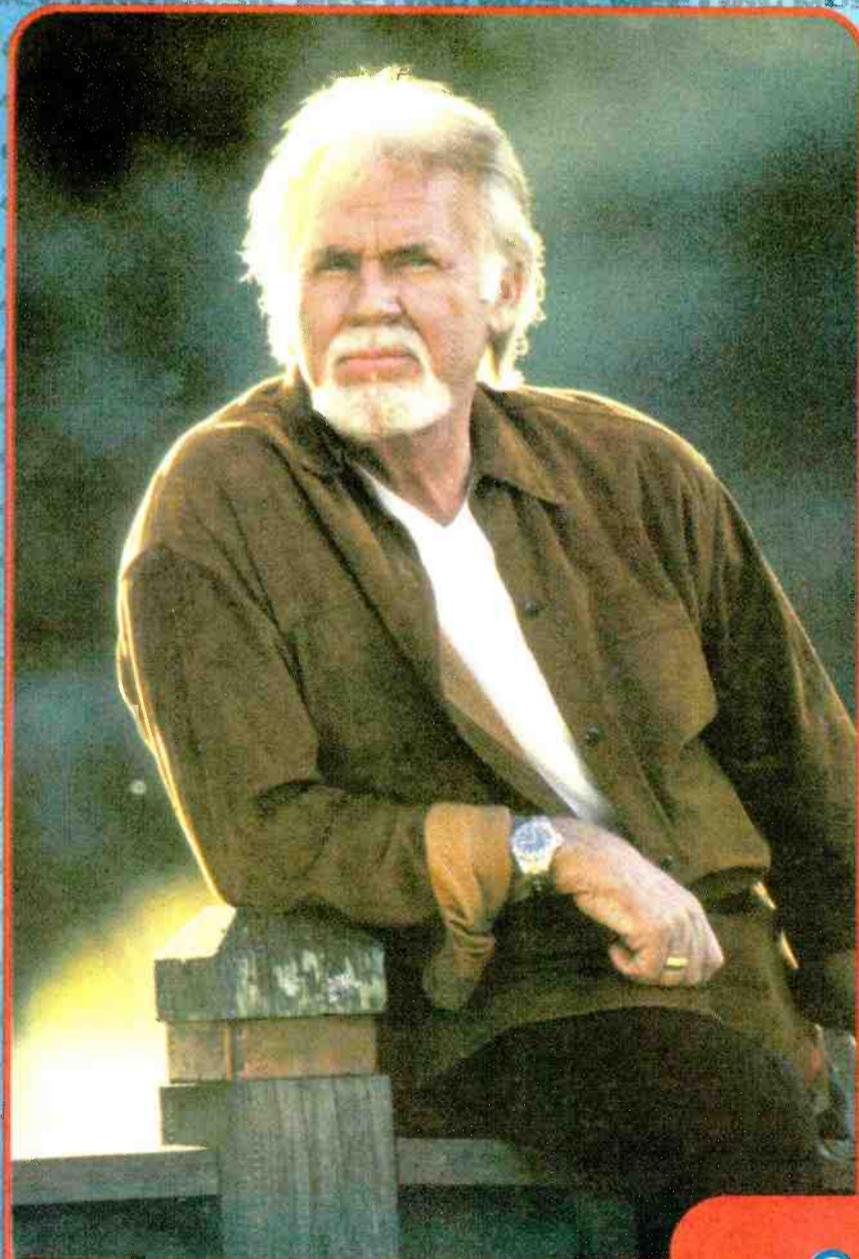


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Fewer Hits, Longer-Lasting Songs

Radio dramatically reduced rotation of top hits over the past six years

There's a good reason why label promotion chiefs are bemoaning the difficulty of getting artists exposed at radio these days: The number of No. 1 songs at eight key formats plummeted by nearly a third over the past six years, while the total number of songs reaching the top 15 declined by nearly 20%.

As if that wasn't enough, radio has extended the shelf life of its biggest hits since the mid-'90s. The average No. 1 song stayed in the top spot 26% longer in 2001 than in 1996. Its time spent on the charts increased, by 31%.

That's the gist of an analysis of data that appeared in the past six editions of R&R's annual year-end music issue. The numbers were culled from the tables that featured all the songs that entered the top 15 during the period from 1996 to 2001. The study includes CHR/Pop, CHR/Rhythmic, Urban, Urban AC, Hot AC, AC, Active Rock, Rock, Alternative and Triple A.

The data for 2001 contains one fewer week than previous years because of the events of Sept. 11, and the report includes some pre-Mediabase information. The numbers also reflect R&R's chart year, which means that figures concerning top-charting songs released late in the calendar year were allocated to the appropriate time frame, which could impact the net average weeks on-chart.

That said, however, since each format is treated the same way, the final tallies are a good proxy for what's going on in the radio landscape.

Triple A Editor John Schoenberger first discussed top 15 trends at different formats in an excellent column that appeared in the Jan. 25 issue of R&R. John — with additional commentary from four Triple A programmers — explored the underlying comparisons of how Triple A measured up against other formats.

This column takes that analysis one step further by comparing some of radio's most important formats in terms of selling records. Changes in music-programming strategy have played an integral role in how programmers at the various formats have adapted to competition over the past six years. Nevertheless, the raw numbers highlight the extent to which radio collectively reduced the flow of music to a mere trickle last year compared to 1996.

Here are some of the highlights:

• **CHR/Pop:** Feasting on the surging demand for hip-hop and rap from its younger listeners and older demos' seemingly insatiable appetite for rock, CHR/Pop was the only format that allowed more songs to en-

ter the upper reaches of the chart. The format had 86 songs reach the top 15, the most in the past five years. While the number of No. 1 songs dipped from 14 in 2000 to 12 in 2001, that's still well above the 10 songs that hit the top of the chart in 1997.

• **Urban:** Over the past five years Urban has slammed the brakes on rotating hits. At its recent peak in 1997, the format racked up 128 top 15 songs, only to cut that by 30%, to 89, last year. During the same period the number of No. 1 songs dropped 60%, from 38 to 15. The changes partly reflect the format's willingness to hang on to its hits longer, potentially reducing their shelf life at Pop radio.

• **Rock:** Active Rock and Rock significantly curtailed their willingness to spin more music. The number of top 15 songs at Active Rock dropped 27% from 1996 to 2001, while the number of No. 1s fell 50%. Rock moved nearly in tandem, with the total number of top 15 songs decreasing 29%, and No. 1 songs declining 47% during the same period.

• **Alternative:** This format experienced a similar shift. The number of top 15 songs hit 99 in 1996, only to fall 28%, to 71, in 2001 — the lowest level of the past six years. The number of No. 1s fared worse, slumping 47% in 2001 (17 to 9). The average No. 1 song stayed on the charts 44% longer in 2001 than in 1996.

Meanwhile, Triple A experienced less-dramatic changes. The number of top 15 songs dipped 14% during the 1996-2001 period, while No. 1 songs declined 38%, from 16 to 10.

• **AC:** AC showed the least interest in playing more hits, as the format experienced the biggest drop in top 15 songs and had the fewest No. 1 songs in 2001. Conversely, AC nearly doubled the life of its best hits, with No. 1 songs averaging 43 weeks on the charts in 2001 vs. 22 in 1996.

A History Of Hits

CHR/Pop	1996	1997	1998	1999	2000	2001	% chg.
No. Top 15 Songs	75	74	73	76	83	86	15%
No. 1 Songs	11	10	11	12	14	12	9%
Most Weeks At No. 1	12	9	11	7	10	9	-25%
Most Weeks On Chart	29	31	34	28	28	24	-17%
Total Weeks On Chart	257	232	242	270	281	239	-7%
Avg. Weeks On Chart	23	23	22	23	20	20	-15%
CHR/Rhythmic	1996	1997	1998	1999	2000	2001	% chg.
No. Top 15 Songs	79	79	73	72	70	76	-4%
No. 1 Songs	10	10	8	9	12	11	10%
Most Weeks At No. 1	14	13	12	13	10	10	-29%
Most Weeks On Chart	30	31	43	34	34	30	0%
Total Weeks On Chart	196	226	201	228	249	230	17%
Avg. Weeks On Chart	20	23	25	25	21	21	7%
Urban	1996	1997	1998	1999	2000	2001	% chg.
No. Top 15 Songs	108	128	122	102	98	89	-18%
No. 1 Songs	29	38	36	28	16	15	-48%
Most Weeks At No. 1	4	4	3	5	7	6	50%
Most Weeks On Chart	21	22	23	26	24	26	24%
Total Weeks On Chart	482	554	555	489	288	296	-39%
Avg. Weeks On Chart	17	15	15	17	18	20	19%
Urban AC	1996	1997	1998	1999	2000	2001	% chg.
No. Top 15 Songs	91	91	83	71	75	74	-19%
No. 1 Songs	14	16	12	10	9	10	-29%
Most Weeks At No. 1	8	8	9	14	12	10	25%
Most Weeks On Chart	30	44	33	44	31	31	3%
Total Weeks On Chart	272	318	229	238	201	232	-15%
Avg. Weeks On Chart	19	20	19	24	22	23	19%
AC	1996	1997	1998	1999	2000	2001	% chg.
No. Top 15 Songs	68	67	60	52	42	45	-34%
No. 1 Songs	7	15	10	8	5	6	-14%
Most Weeks At No. 1	17	7	11	19	16	15	-12%
Most Weeks On Chart	36	31	48	47	50	50	39%
Total Weeks On Chart	157	333	279	239	186	256	63%
Avg. Weeks On Chart	22	22	28	30	37	43	90%
Hot AC	1996	1997	1998	1999	2000	2001	% chg.
No. Top 15 Songs	62	59	61	59	58	49	-21%
No. 1 Songs	10	8	8	8	5	10	0%
Most Weeks At No. 1	12	9	15	11	16	10	-17%
Most Weeks On Chart	37	38	39	49	49	45	22%
Total Weeks On Chart	218	229	184	229	173	337	55%
Avg. Weeks On Chart	22	29	23	29	35	34	55%
Active Rock	1996	1997	1998	1999	2000	2001	% chg.
No. Top 15 Songs	97	90	82	75	70	71	-27%
No. 1 Songs	16	9	12	9	10	8	-50%
Most Weeks At No. 1	7	13	8	12	10	11	57%
Most Weeks On Chart	29	29	31	34	41	32	10%
Total Weeks On Chart	332	202	291	226	255	212	-36%
Avg. Weeks On Chart	21	22	24	25	26	27	28%
Rock	1996	1997	1998	1999	2000	2001	% chg.
No. Top 15 Songs	99	90	83	77	73	70	-29%
No. 1 Songs	15	13	12	7	7	8	-47%
Most Weeks At No. 1	8	7	14	15	12	20	150%
Most Weeks On Chart	32	37	40	34	46	48	50%
Total Weeks On Chart	287	298	260	158	204	232	-19%
Avg. Weeks On Chart	19	23	22	23	29	29	52%
Alternative	1996	1997	1998	1999	2000	2001	% chg.
No. Top 15 Songs	99	93	79	83	78	71	-28%
No. 1 Songs	17	12	12	6	8	9	-47%
Most Weeks At No. 1	5	10	10	16	11	16	220%
Most Weeks On Chart	25	28	36	37	36	35	40%
Total Weeks On Chart	293	235	272	131	188	224	-24%
Avg. Weeks On Chart	17	20	23	22	24	25	44%
Triple A	1996	1997	1998	1999	2000	2001	% chg.
No. Top 15 Songs	90	80	83	87	83	77	-14%
No. 1 Songs	16	10	12	10	11	10	-38%
Most Weeks At No. 1	6	11	8	13	12	10	67%
Most Weeks On Chart	23	26	26	26	31	38	65%
Total Weeks On Chart	264	185	219	153	212	209	-21%
Avg. Weeks On Chart	17	19	18	15	19	21	27%
Total	1996	1997	1998	1999	2000	2001	% chg.
No. Top 15 Songs	868	851	799	754	730	708	-18%
No. 1 Songs	145	141	133	107	97	99	-32%
Most Weeks At No. 1	93	91	101	125	116	117	26%
Most Weeks On Chart	292	317	353	359	370	359	23%
Total Weeks On Chart	2,758	2,812	2,732	2,361	2,237	2,467	-11%
Avg. Weeks On Chart	19	20	21	22	23	25	31%

Source: R&R

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

e-mail me at:
swonz@rronline.com



LAUNCHING PAD LAUNCHING PAD

LAUNCHING PAD

MUSIC NEWS & VIEWS

Partying Hard With Andrew W.K.

The Federal Reserve has declared the recession to be officially over. The stock market is heading back up. The unemployment rate dropped in February. Little wonder, then, that a growing number of Alternative stations are embracing **Andrew W.K.**'s feel-good anthem "Party Hard."

The song, taken from Andrew W.K.'s *Island/IDJMG* debut album, *I Get Wet*, has been added at key Alternative stations such as WBCN and WFNX in Boston, WZZN/Chicago, WXDX/Pittsburgh, WPLY/Philadelphia, WBRU/Providence, WROX/Norfolk, WXTM/Cleveland, KROX/Austin, WMRQ/Hartford, WEND/Charlotte and WPBZ/West Palm Beach. A handful of influential Active Rock stations have also added the song, including WZTA/Miami, KXXR/Minneapolis and WLUM/Milwaukee.

Born in California and raised in Detroit, Andrew W.K. began classical piano lessons at the age of 4. However, he gravitated to rock and was drumming for various metal and punk bands in the city by his teens.

At the age of 17 he started recording his own material and moved to New York City after a year. Two years later he released his own EP, *Girls Own Juice*, and followed that up with another EP, *Party Til You Puke*, at the age of 21. During that time he learned the ins and outs of the Big Apple while performing as a solo act, doing karaoke-type performances at coffee shops and art galleries.

Even though Andrew W.K. was beginning to cause a stir in the city by early 2000, *Island/IDJMG* VP/A&R **Lewis Largent** had yet to pick up on the young rocker. That soon changed. Largent, a former senior MTV programmer, recalls, "A friend of mine told me all about him, how he was living in a Polish neighborhood in the Bronx and performing his music at art galleries and such. He sent me a tape soon after, and when I heard it, I freaked. I remember thinking, 'This is a sign from above that I made the right choice to get into A&R.'"

Largent crossed his fingers in the hope that Andrew W.K. was the real deal. "It was very important to me that he was committed to and passionate about his music and had a vision for his art," Largent says. "When I met him, he exceeded those expectations by a long shot. I knew right then that I was put on this earth to battle for this guy."

A few months later Andrew W.K. was officially signed to the *Island/IDJMG* roster, yet it wasn't until last August that *I Get Wet* was finally completed. "A big part of that had to do with the fact that he specifically wanted to work with one of the producers, Scott Humphrey, who already was tied up with another project," Largent says. "We basically had to work around Scott's schedule."

The timing proved fortuitous. British weekly music magazine *NME* picked up on *Party Til You Puke* last summer, gave it rave reviews and put the rocker on its cover. "Things just snowballed from there," Largent says. "The media demanded him, and we seized the opportunity. It was a dream situation that allowed us to go over to the U.K. and refine and perfect everything before we did it in the U.S."

Island/IDJMG VP/Promotion **Stu Bergen** recalls, "Lewis played the record for me for the first time when



Andrew W.K.

all of that was going on in the U.K. We already had some great things happening with our artists heading into the fourth quarter, so when he said that he wanted to release it in the U.K. before the U.S., it made complete sense. Plus, it allowed us to get everything in order at the beginning of the new year."

The U.K. buzz — and the resulting U.S. press coverage in *Spin*, *Rolling Stone*, *Vanity Fair*, *Blender* and *Gear* — also helped on the radio front. "Programmers read those magazines and pick up on a lot of those acts, and they know that a lot of their listeners do as well," Bergen says. "You never want to promote records in a vacuum. It's always important that you have something going on. The U.K. story and the U.S. press coverage definitely got people talking."

With the story building and the pipeline full of other acts, *Island/IDJMG* elected to wait until January to begin working "Party Hard." "We had already started setting up *Injected* over the Christmas holiday, so we didn't want to start two records the same way," Bergen says. "At the same time, we had a lot going on with the press and MTV2. Plus, we also knew we had a very reactive song, and we wanted to tighten the airplay window between setup and the official add date."

Going forward, *Island/IDJMG* plans to leverage the press attention into additional airplay at Alternative and Active Rock. "It's all about a coalition of support at the beginning and not making this all radio-driven," Bergen says. "And, as things progress, we'll partner with radio whenever we're given the right opportunity."

I Get Wet hits retail on March 26.

Ready For Takeoff

Fans of alt-tinged rock might want to take a close listen to Austin-based quartet **Endochine**, who are receiving support from hometown Active Rock KLBJ for their new song "Discover." KLBJ played the song four times during the week of March 4 and has spun it 14 times since Feb. 2, according to Mediabase.

The group — drummer-vocalist Darrell Moran, bassist-guitarist-vocalist Steven Six, guitarist-vocalist Nathan Harlan and guitarist-keyboardist-vocalist Casey McPherson — have received critical acclaim in Austin and the surrounding region for their debut album, *i*, which was released last July and includes "Discover."

That coverage caught the attention of Warner Bros. Records, who offered the group a demo deal.

The band, who still stay in touch with the label, opted to remain independent in the hopes of landing a standard deal.

That dream might be closer to reality now, thanks to the KLBJ support. Band manager **Trevor Hance** comments, "We've just started pushing the song in the region. We've had a lot of support from the stations in the area, but it has mostly been on the 'locals only' shows. But now, with KLBJ's support and the video being featured on the Austin Music Network, we want to start doing more at radio. The band has been at this for nearly three years, made a lot of friends and is looking for the best partner when it comes to signing with a label."

For more information, call Hance at 512-443-8974 or e-mail him at thance@eemcs.com.

— Steve Wonsiewicz

Reprise Treats 'Passionate' Young Fans

Reprise Records is casting a wide net on the World Wide Web as it promotes **Neil Young**'s new studio album, *Are You*

Passionate. From March 12 to April 9 the label will offer selected Web surfers the opportunity to hear the entire 11-track album before its release date. Reprise will qualify visitors to Internet radio stations, music sites and Neil Young newsgroups, fan and club websites for the special preview. A download



Neil Young

of the album's first single, "Goin' Home," will also be made available. Additionally, online retailers will offer audio streaming of the album for anyone who preorders it. Young's new album, which includes the 9/11 tribute song "Let's Roll," hits retail stores on April 9.

Course, Nappy Roots On WB Tour

Atlantic Records has partnered with sister television network The WB to debut **WB on Tour**, featuring hip-hop act **Nappy Roots** and rock outfit **Course Of Nature**. The jaunt, which begins April 1 in Los Angeles, will visit college campuses in 10 cities and will feature actors from a variety of WB shows. Atlantic VP/Marketing & Product Development Lee Stimmel notes, "Colleges often foster new trends in music. This tour is an incredible opportunity to unite the assets of both Atlantic and The WB, enabling us to offer a broad range of complementary promotional activities that will expose new talent to this influential segment of the marketplace."

RollingStone.com reports that multi-Platinum band **Def Leppard** have nearly completed work on their 10th album, which is slated for release later this year. Tentatively titled *X*, the album features several producers, including Marti Frederiksen, the duo of Andreas Carlsson and Per Aldeheim and longtime Leppard producer Pete Woodruffe. According to RollingStone.com, Def Leppard frontman Joe Elliott wrote a post on the band's website saying that the new disc is going to be an energetic record, complete with ballads, midtempo songs and "fast rockers." He added, "Right now, we're into just making a good rock record that appeals to more than just someone with a Metallica T-shirt."

This 'n' that: ARTISTdirect Records has signed West Coast rapper **MC Phats Bossi**, whose new album should hit retail this summer. The company also partnered with producer Ross Robinson (Korn, Limp Bizkit) to form the imprint I AM/ARTISTdirect Records ... Roadrunner metal band **Fear Factory** have called it quits after nearly 12 years together ... MTV.com reports that **Beck** has begun work on a new "acoustic-based alternative pop" album. No word on when the disc will be released ... Atlantic/Velvet Hammer band **Taproot** have started recording their new album, which is expected to be released in late summer ... Phish guitarist **Trey Anastasio** begins a 23-city tour May 21 ... **Pink** begins a national headlining tour May 2 in Phoenix.

POLLSTAR

CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	U2	\$1,493.0	
2	NEIL DIAMOND	\$939.9	ALAN JACKSON
3	BRITNEY SPEARS	\$848.6	DE LA SOUL
4	AEROSMITH	\$620.5	MICHAEL MCDONALD
5	BARRY MANILOW	\$580.9	PHUNK JUNKEEZ
6	CREED	\$565.6	POISON
7	OZZY OSBOURNE	\$397.0	TRISHA YEARWOOD
8	AMY GRANT/VINCE GILL	\$393.5	
9	MANNHEIM STEAMROLLER	\$354.7	
10	JERRY SEINFELD	\$334.6	
11	BOB DYLAN	\$270.4	
12	LINKIN PARK	\$256.5	
13	BARENAKED LADIES	\$221.9	
14	WEEZER	\$208.6	
15	KENNY CHESNEY	\$197.6	

The CONCERT PULSE is courtesy of Pollstar, a publication of Promoters' On-Line Listings. 800-344-7383; California 209-271-7900.

March 15, 2002

Ants Marching

DreamWorks made a mountain out of an anthill with the major-label debut from **Alien Ant Farm**. Not only did the group's hip cover of Michael Jackson's "Smooth Criminal" help propel them to Platinum status, the song picked up a Grammy nomination for Best Hard Rock Performance and rekindled interest in the first single, "Movies." Now, with everyone dancing to Ant music, the group drop their third single, "Attitude." Get your "Attitude" adjustment today at Alternative, Active Rock and Rock. Currently headlining



Alien Ant Farm

the SnoCore tour, the group will team up with another popular arachnid — Spiderman — when they appear on the soundtrack of the upcoming movie about the superhero. The new track's title? "Bug Bites," of course.

Down here in L.A. things always heat up a little sooner than normal, weather-wise. In that spirit, Music Meeting offers up **98 Degrees'** "Why (Are We Still Friends)" from their up-

coming greatest-hits album, *The Collection*. Speaking of hot, have you heard the Thunderpuss remix of **Mary J. Blige's** "No More Drama"? There's a reason why WKTU/New York has this track in power rotation. Find this great remix in Pop and Rhythmic. And Arista delivers four times the heat with the new female quartet **Isyss**. The ladies team up with Jadakiss to deliver "Day + Night" to Urban and Rhythmic.

Over at Alternative, Gwen Stefani and **No Doubt** have had a helluva run. The streak is sure to continue with the second single from *Rock Steady*, "Hella Good." The title says it all. Meanwhile, **Remy Zero** are building a nice little buzz for themselves with their critically lauded album *The Golden Hum*. "Save Me" is currently the theme song for the hit TV series *Smallville*. The group are ready to take to the sky with their new single, "Perfect Memory." Fly on over to Alternative, Active Rock and Rock to hear what you've been missing.

When it comes to great songwriters, **Elvis Costello** is one of the most influential musicians ever. Triple A radio knows this, recently making his new track "Tear Off Your Own Head (It's a Doll Revolution)" the Most Added record at the format. Don't tear your hair out over what to play, head over to the Triple A section and listen to Costello's latest. Elvis is in the building!

Another talented songwriter, **Jewel**, got her start at Triple A before breaking big. The Alaska native follows up "Standing Still" with "Break Me." Find this gem from Jewel in Triple A, Pop and Hot AC. Two other talented females grace us with new songs. V2's **Heather Nova** brings the infectious "Virus of the Mind" to Hot AC and Triple A. Arista newcomer **Avril Lavigne** was kind enough to swing by R&R's L.A. offices recently to play some new tracks, including "Complicated." Nothing complicated about this song — it's



Jewel

a hit! Find it in the Hot AC and AC sections today.

Turning to the heavier side of things, DreamWorks rockers **Pressure 4-5** heat up the airwaves with their new track "Melt Me Down." It shouldn't take long for programmers to warm up to this one. Check it out in Active Rock, Rock and Alternative. Immortal/Virgin act **Switched** are also ready to turn PDs on to their heavy yet melodic sound with "Inside." Don't be left on the outside when it comes to new music; log on to www.rmusicmeeting.com today.

— Frank Correia

R&R Going For Adds™

Week Of 3-18-02

CHR/POP

- COREY HUSH** Lil' Lady (*Motown/Universal*)
- COURSE OF NATURE** Caught In The Sun (*Lava/Atlantic*)
- ELTON JOHN** This Train Don't Stop There Anymore (*Rocket/Universal*)
- GRAND SKEEM** Baby Got Back (*RCA*)
- JEWEL** Break Me (*Atlantic*)
- USHER** U Don't Have To Call (*LaFace/Arista*)

CHR/RHYTHMIC

- FUNDISHA** Live The Life (*So So Def/Columbia*)
- FUNKY GREEN DOGS** You Got Me Burnin' Up (*Twisted/MCA*)
- MS. JADE** Feel The Girl (*Interscope*)
- R. KELLY & JAY-Z** Get This Money (*Roc-A-Fella/Jive/IDJMG*)
- R. KELLY & JAY-Z** Take You Home With Me... (*Roc-A-Fella/Jive/IDJMG*)
- TRINA / RICK ROSS** Told Y'All (*Slip 'N Slide/Atlantic*)
- WARREN G** Ghetto Village (*Universal*)

URBAN

- HAMPTONS** My Jacket (*BlackGround*)
- MS. JADE** Feel The Girl (*Interscope*)
- R. KELLY & JAY-Z** Get This Money (*Roc-A-Fella/Jive/IDJMG*)
- R. KELLY & JAY-Z** Take You Home... (*Roc-A-Fella/Jive/IDJMG*)
- TRINA / RICK ROSS** Told Y'All (*Slip 'N Slide/Atlantic*)
- WARREN G** Ghetto Village (*Universal*)

URBAN AC

- DONELL JONES** You Know That I Love You (*Untouchables/Arista*)

COUNTRY

- BRETT JAMES** Chasin' Amy (*Arista*)
- CONFEDERATE RAILROAD** She Treats Her Body Like A Temple (*Audium*)
- DARRYL WORLEY** I Miss My Friend (*DreamWorks*)
- GABBIE NOLAN** Almost There (*Republic*)
- HOMETOWN NEWS** Minivan (*VFR*)
- JOE DIFFIE** This Pretender (*Monument*)
- JOE NICHOLS** The Impossible (*Universal South*)

AC

- BONNIE RAITT** I Can't Help You Now (*Capitol*)
- JIMMY BUFFETT** Savannah Fare You Well (*Mailboat*)
- JOSH GROBAN** To Where You Are (*Warner Bros.*)
- THE CORRS** Would You Be Happier? (*143/Lava/Atlantic*)

HOT AC

- BONNIE RAITT** I Can't Help You Now (*Capitol*)
- CITIZEN COPE** If There's Love (*DreamWorks*)
- COURSE OF NATURE** Caught In The Sun (*Atlantic*)
- JEWEL** Break Me (*Atlantic*)
- PHANTOM PLANET** California (*Daylight/Epic*)
- SOFIA LOELL** Right Up Your Face (*Curb*)

SMOOTH JAZZ

- JOYCE COOLING** Daddy-O (*GRP/VMG*)
- TONY BENNETT / BILLY JOEL** New York State Of Mind (*Columbia*)

ROCK

- ALIEN ANT FARM** Attitude (*New Noise/DreamWorks*)
- NEIL YOUNG** Goin' Home (*Reprise*)
- STEVE EARLE** Some Dreams (*E-Squared/Artemis*)

ACTIVE ROCK

- ALIEN ANT FARM** Attitude (*New Noise/DreamWorks*)

ALTERNATIVE

- ALIEN ANT FARM** Attitude (*New Noise/DreamWorks*)
- CYPRESS HILL** Child Of The West (*Virgin*)
- DASHBOARD CONFESSIONAL** Screaming Infidelities (*Vagrant*)
- ELBOW** Newborn (*V2*)
- FLICKERSTICK** Coke (*Epic*)
- HEADSTRONG** Adriana (*RCA*)
- REMY ZERO** Perfect Memory (*Elektra/EEG*)
- SEV** Same Old Song (*Geffen/Interscope*)

TRIPLE A

- CASSANDRA WILSON** You Gotta Move (*Blue Note/Capitol*)
- COURSE OF NATURE** Caught In The Sun (*Lava/Atlantic*)
- DAVID WILCOX** Spin (*W.A.R.?*)
- DREW EMMITT** Freedom Ride (*Compass*)
- GOV'T MULE** Soulshine (*ATO/RCA*)
- IVAN NEVILLE** Lost Ball (*UpTop*)
- JEWEL** Break Me (*Atlantic*)
- JIMMY BUFFETT** Savannah Fare You Well (*Mailboat*)
- LUTHER WRIGHT & THE WRONGS** Rebuild The Wall (*Back Porch/Virgin*)
- MICHELLE SHOCKED** What Can I Say (*Mighty Sound*)
- NEIL YOUNG** Differently (*Reprise*)
- SHANA MORRISON** Smoke In Bed (*Vanguard*)
- STEVE EARLE** Some Dreams (*E-Squared/Artemis*)
- SUPER FURRY ANIMALS** ...Rings Around The World (*XL/Beggars Banquet*)

Going For Adds™ is based on information provided by record labels, which is subject to change without notice. R&R's Music Meeting is a secure and password-protected Internet service auditioning and/or downloading current music. Each week songs are posted online for participating radio programmers and record label executives. Not every title appearing in Going For Adds is available on Music Meeting.

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New strand New strand

AAF

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Going For Airplay Now!





 We are a format that looks to the future. We play contemporary music, which is to say music that has recently been released, but the real power of our format is our ability to look to the future and predict what that next big thing will be. This ability to predict and take advantage of trends requires a great deal of vision. For the second year in a row, however, I've decided to look to the past.

Last year it was a no-brainer. How could I not celebrate the 10th anniversary of Nirvana's *Nevermind*? But why look to the past this year? And, specifically, why look at the origins of so many things that we take for granted today? The answer is that we do take things for granted, and that is not always a good thing. There is a good reason for it though: When something becomes so reliable and so commonplace that we take it for granted, it is one less thing that we have to worry about. It's one less stress in our day.





In another sense, many of us are struggling to create things that people will enjoy and embrace so much that they take them for granted. In radio, there's nothing better than having an audience that takes your station and its elements for granted — so much so that all they do is turn it on and listen. In this circumstance, you are taking the stress out of their day. Your station becomes a reliable friend.

This is extremely difficult to accomplish. If it weren't, truly breathtaking radio stations would be much less rare. Simple things that we take for granted can be very complicated and require a tremendous amount of work. Just think of the path that your groceries take from the fields to the supermarket; yet every time you enter the store, you have absolutely no worry that the apples will be in the produce section. We want our listeners to turn on the radio and have absolutely no doubt that their friend — your radio station — will be there when they need it.

For all the benefits that I mentioned above, there is a large downside to taking things for granted — not so much for the consumer (although there is a danger in that too: Picture a consumer happily dialing up their Internet connection the day after their ISP has gone bankrupt), but for those of us who create and produce. When you take things for granted, you have not only admitted to yourself that such things are beneath your worry, you have also explicitly accepted them as unchanging truths. In most cases, this is fine, but there are certainly some things that we take for granted that could use a little more examination, especially as times change.

Examining the things we take for granted — that, more than anything, is the theme of this special. And I can think of no better way of doing that than by looking at existing truths, situations and scenarios and examining how they developed into things that we no longer bother to think about. In other words, examining their origins.

I have to admit that the original idea behind this special was that it would be simply another historical look at our past, with the hope that looking at the origins of things would teach us quite a bit about how they are today. In the process of doing this I realized that, ironically, in the midst of tumultuous change, a reluctance to ask questions (and, subsequently, a tendency to take things for granted) has become commonplace.

There are good, practical reasons for this. The first of these is simply control. You can't change what you can't control. If corporate tells you that you are going to voicetrack your night shift, there is little to be gained by questioning the viability of that decision or making it an issue. Another reason is that there may be no compelling rationale for asking questions. Look at festival shows. They are now profit centers for many stations, and the template has long been established. Any mention of changing the venue, much less the format, would be met with screams of anguish from management.

Why fix what ain't broke? — a phrase that is strangely compelling in its complete lack of vision. It is the mantra of taking things for granted, and, in its most negative light, a sure way of destroying any enthusiasm for creativity. This is the bugaboo of taking things for granted: You trade stability for stagnation. In fact, the entire reason you take things for granted is that you assume they won't change.

There is one flaw in this assumption, however, and that is that things always change. Even simple, day-to-day processes aren't as stable as they appear if you examine them through a long enough lense. For example, we take it for granted that when we hit the light switch, the light will go on, but every so often we need to change that light bulb,

Which brings me back to the past and our origins. In practical terms, if you learn how the things you take for granted today originated and evolved, you can learn quite a bit about how they may evolve in the future, or, perhaps more importantly, you may decide that the evolutionary path went off in a direction that you aren't too sure about. Did you know that the Alternative festival show got its start at an AM station in Phoenix? Don't care? Well, did you also know that many of the pressures you face in putting together more and more NTR festival shows are the same kinds of pressures that led to the collapse of that seminal festival 10 years ago? It's a forgotten lesson in an area where change is resisted and the dollars are — that's right — taken for granted.

Similarly, many program directors have a hard time reconciling their programming with upward demographic pressure from the sales department. This battle is similar to those fought in the early '90s (although, to be fair, the circumstances are much better today). Paul Jacobs knows this only too well, and you will read his thoughts on this matter in the pages ahead of you. By the way, how many of you know that one of the key moments in this format's history was a decision made by the Ford Motor Company? Paul knows, because he was in the thick of it, and he'll tell you about that too.

How about something we take for granted today: the popularity of harder rock and its place as a format staple. It wasn't always this way, and it wasn't that long ago that people were dayparting Papa Roach's "Last Resort" after 7pm. In this instance we see a wonderful example of one thing that we used to take for granted — that hard rock records only appeal to teens and need to be dayparted into nights — being replaced with a new thing that we now take for granted — that harder rock is a compelling and vital part of the format. The interesting thing about this change is that we can point to a single station as the source. That station was KXTE/Las Vegas, and you'll read about that in this special too.

Not to say that all the pages ahead are thought-provoking. Some are fun, some are inspiring, and some are just downright useful. No matter what they are, I sincerely hope you get as much out of reading them as I did out of putting them together. ■

Acknowledgments

Just when I think that I've finally gotten the systems in place for this yearly special issue to go smoothly, I find all sorts of ways to muck it up. Luckily, the R&R staff is always there to support and help me. First among these is Managing Editor Richard Lange, who, as the point person between me and the various people who work on this special, has an especially difficult job. Thanks to production, who always seem to outdo themselves. Special thanks to Katy Stephan and the associate editors who work diligently behind the scenes in Los Angeles. Of course, sales has once again done an outstanding job of selling the special in difficult financial times.

The content of this special, more than any other I have done, is largely due to the efforts of others. Thanks to all of them, especially Mike Henry, Paul Jacobs, the four tremendous programmers who took time out to remember Kevin Weatherly, all the people who shared their mentors and their lessons with all of us and, again, Katy Stephan, for her wonderful interviews.

Lastly, thanks to my three girls, who put up with the harsh reality that working from home means that you never leave work.

ORIGINS

ALTERNATIVE 2002

with JIM KERR



Page

36

The Origins Of Knowledge: Mentors

Whether it was one, two or many, people have affected all of our careers. Here are some essays of appreciation for some of them.

42

The Origins Of Kevin Weatherly

KROQ/Los Angeles PD Kevin Weatherly's former bosses Guy Zapoleon, Steve Rivers, Garry Wall and Keith Naftaly give us their opinions on how he developed as a PD.

48

The Origins Of Alternative Radio Sales

Paul Jacobs has been scrapping it out with agencies on the format's behalf for over 10 years. Here's the story in his own words.

52

The Origins Of Knowledge: Learning

There are different paths to knowledge and expertise. Here are some of the format's leading professionals describing their paths to the top.

65

The Long Road Ahead

Young band Moth tells us of their experiences at the dawn of their major-label career.

68

Changing Expectations

Paragon Research presents research that illustrates just which artists today's Alternative fan expects to hear on his or her favorite station.

73

The 2002 Alternative E-Mail Directory

You wanted it. You asked for it. You need it. Here it is.

75

From First To Second Gear

Hoobastank discuss their quick rise in the world of Alternative radio.

76

The Origins Of X-treme Alternative

KXTE/Las Vegas launched the sound that conquered the format. Former PD Mike Stern describes how it started.

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THE ORIGINS OF KNOWLEDGE: MENTORS

When I saw R&R Rock Editor Cyndee Maxwell's columns on mentors (R&R 1/11, 1/18), I immediately decided to steal the idea. However, considering the busy nature of the industry today and the personalities in the Alternative format, I didn't expect a ton of responses to my request that people pay tribute to their mentors. I felt that the topic would resonate just enough with people that I'd receive enough replies to fill a couple of pages of this special. Boy, was I wrong.

The number of responses was overwhelming, and it quickly became clear to me that people are still the most important part of this industry. A mentor may have been the first person to give us a shot, the person who taught us the most, or the person who made us feel the best. They may be bosses, co-workers or simply friends. The one thing they all have in common, though, is that they touched us in important ways, ways that helped use become better — whether at our jobs or as people.

When the responses began to pour in, I realized that the few pages I had budgeted for this feature wouldn't be enough. As a result, the design team dropped in sidebars throughout the special highlighting one mentor each. Think of it as a constant reminder as you read the special that one thing is more important than all the others: people.

Warren Christensen VP/Promotion, Volcano

It's an overwhelming task to look back over the years and try to think about who has provided the biggest lesson for your professional career and life. So many people contributed to who you are today and who you will be tomorrow. For me, there are three mentors who stand out, people who taught me some very specific things that have had a major impact on how I approach my job.

The first is Al Coury, who was the head of promotion at Geffen when I started as a local in San Francisco. The man had a reputation as a tough and relentless promotion man. It was like going to boot camp when I started, but I learned how determination, tenacity and a belief in your records can move mountains. You have to chase the right records. If you do, it is shocking how successful the results can be.

Next is my stepfather, Dino Barbis, who was an inspiration to all who knew him. He spent years in this business, most recently at Warner Bros. He injected fun and inclusion into a business that can sometimes be too serious and that often excludes many up-and-comers.

Finally, there is my current boss, Cliff

Burnstein, who is co-owner of Volcano Records and Q Prime Management. He is a legend in this business who has taught me finesse and a big-picture approach, which has allowed me jump to the next level. It is still remarkable to me how the subtleties of work and life can have such a huge impact if you pay attention to them.

Jacent Jackson PD, KQXR (The X)/Boise, ID

My girlfriend is studying the behavior of Gen X managers for her master's thesis, which means I've been thinking about this topic a lot lately. I'm 28, and in my fourth year as PD here at The X. I wanted to become the manager that I would have liked to have had as a jock. A lot of what you do is a composite of watching others and learning from their successes and mistakes. I knew I wouldn't hotline jocks. I knew I would have an open-door policy. I knew I would try to lead by example. But I can tell you that I wouldn't be half the PD I am today without the guidance and support of my OM, Dan McColly.

One major lesson I learned from Dan was the value of having fun. In recent years Clear Channel has been doing "powerball" contesting, and at first it's a bit intimidating to hear the CHR/Pop station doing "\$100,000 Thursdays." What do you do? I watched the other CHR outlet in the market try to "outbig" them by giving away "thousands" of dollars on Thursdays and then trying to explain on the air that they were "local" dollars.

It was Dan who pointed out to me that there aren't many people who participate in contests, and that contests should be an excuse to have fun with your listeners. So, instead of trying to be bigger than our competition, we try to out-entertain them.

That's where the Big-Time Cash Call Hi-Lo Thursday Money game came from. We made it sound like it was the biggest contest ever and gave away a total of about \$50. Dan has also shown me the value of having a joke run on a few levels. It was fun watching prize pigs call in and guess outrageous amounts of money. It was fun for listeners who don't play contests, because they quickly figured out that the contest was a goof. And it was really funny for those who also cume the CHR stations and figured out that we were mocking the whole process. The Big Money game was a more popular call-in feature than our book promotion. From that I learned that your radio station is only limited by your imagination.

Dan has also been instrumental in helping me develop my management style, which is to hire the right people, encourage them to do their best, be honest and fair in criticism, and trust them to do their jobs. A career is always a work in progress, and I think mine is off to a great start, thanks in part to Dan McColly.

Steve Leeds Senior VP/Promotion, Universal

I'm a lucky guy, because I had some amazing mentors. While in college I was

fortunate enough to intern for a true radio legend, Murray The K. Working side by side with him, I learned the ropes of the entertainment business from a true pro.

After college I got lucky again, as I was hired by Atlantic Records as the NY local. We had the best roster in the business — Led Zeppelin, Aretha Franklin, The Rolling Stones, Bad Company, Eric Clapton. This was boot camp, and I was coached by some of the true legends of the day, such as Dick Kline, Jerry Greenberg, Jerry Wexler, Tunc Erin, Vince Faraci and Gunther Hauer. These were pros who really shaped the music business.

I was also fortunate to work with a small, upstart label, Big Tree, headed by a guy named Doug Morris. After several years I decided to leave Atlantic to become the first album rock indie. I was a pioneer. There were no rules, so I had to go it

"Cliff Burnstein is a legend in this business who has taught me finesse and a big-picture approach, which has allowed me jump to the next level."

Warren Christensen

alone. You make it up as you go along. It was one of the few times in my career where there were no mentors.

After four years I decided to try my skills in other areas, such as management, A&R and publishing. Then I worked in broadcast television, where Lee Masters hired me at MTV. But I missed the day-to-day business of records and radio. It's kind of an addiction. Once you're out of the mainstream of radio promotion, it's hard to get back in. I was fortunate to get a second shot at promotion thanks to John Barbis and Rick Dobbis.

Barbis believed there was a synergy between video and Alternative radio and that the combination could provide a solid basis for breaking new acts. Thus was born PLG. Barbis helped me hone my skills on a daily basis and had me work alongside veteran alternative indie Jack Isquith. We had quite a run with U2, PJ Harvey, The Meat Puppets, the La's, Melissa Etheridge, Tom Waits, Wonder Stuff, Van Morrison, etc. Four years later I was presented with an opportunity to rejoin Doug Morris by Daniel Glass at Rising Tide Records. In a very different way, Daniel also served as a mentor.

In retrospect, assimilating all these influences over the years has provided me

with a very unique perspective that would be impossible to duplicate. I consider myself a very fortunate individual.

John O'Connell PD, WPBZ/West Palm Beach

In my 20-plus years of radio I have had the honor and good fortune of working with many of radio's most talented and influential people, such as Tom Calderone, Paul Jacobs, Dave Beasing, Guy Zapoleon and Steve Davis. I often tell myself that I am a very lucky man to have been associated with such well-respected individuals. But while all of them helped me to learn more about radio, one man gave me the confidence to express my creativity without hesitation or regret. His name was Sunny Joe White, and he may have been the greatest Top 40 PD ever.

I first met Sunny in January of 1982 at WXKS (Kiss 108)/Boston. In 1979 Sunny had taken a suburban 25kw Beautiful Music station, WWEL, and flipped it to a Disco format. Within three years that station became a Top 40 powerhouse, and it is still one today. My first few encounters with Sunny were casual — "How do you do" and "Who the heck are you?" But, as time went on, this influential PD became a trusted friend who took the time to ask a very young man his opinions on creative programming. In fact, he went so far as to involve me in many brainstorming sessions and to use some of my ideas in major station promotions.

I wasn't, by any means, the only young person he asked, but he did value my opinion, and that's what I thought was unusual. As time went on, I noticed that a lot of his programming ways were unusual. He spent a large amount of time fixated on current trends. From movies to music to fashion, cars and food, he seemed to know exactly what was hip and what was not. His programming reflected that hipness, and it kept Kiss ahead of the pack.

What really struck me about him was his inquisitive personality. Sunny loved to ask questions. I think he did this not only because he wanted to know more than the average person, but also because he really cared about people. One day while I was sitting in his office, he asked me what I wanted to do with my life. I spent a few minutes trying to avoid the question, but he asked me again, and I blurted out, "Write for *Saturday Night Live*."

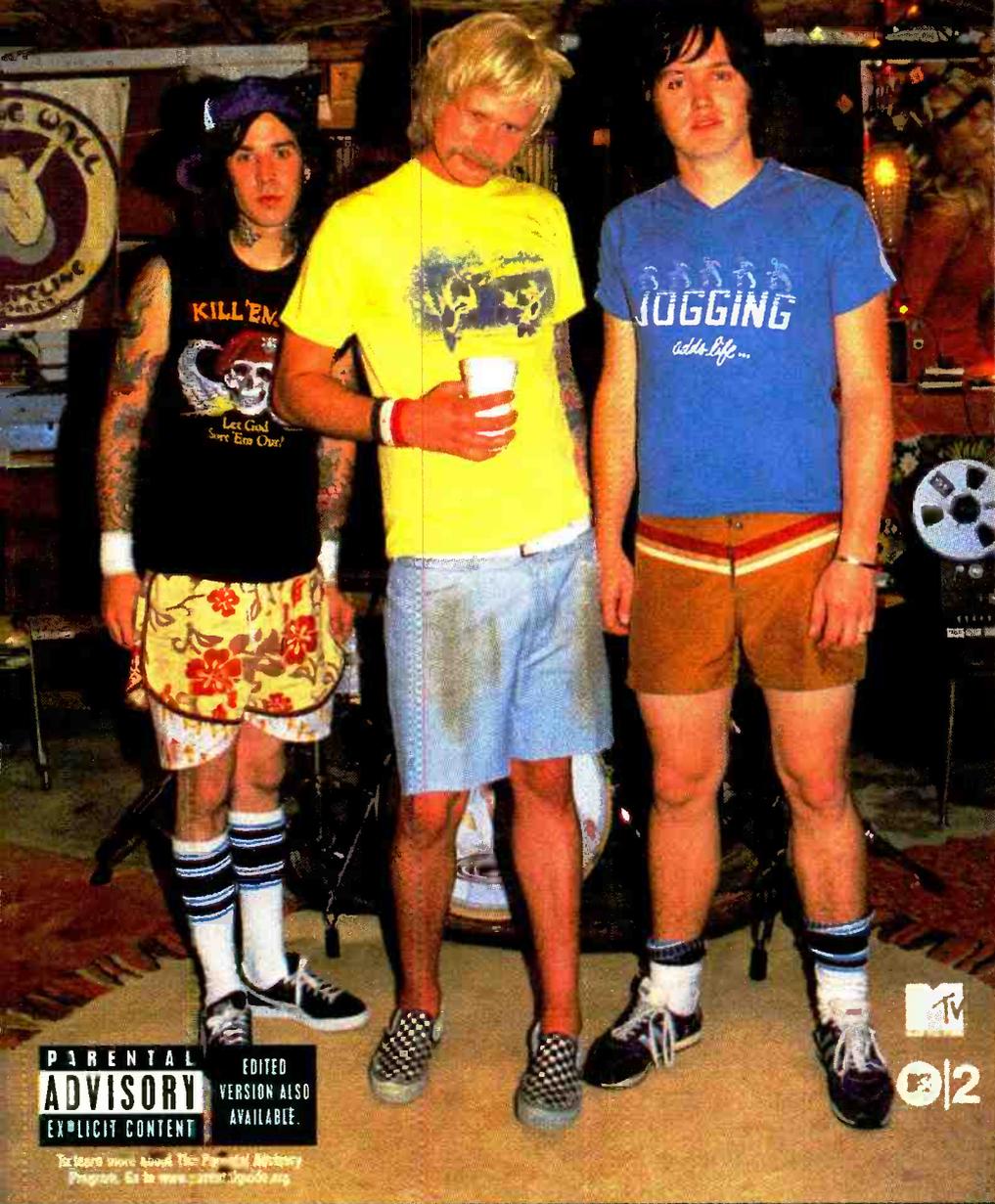
I sat there, red in the face, totally embarrassed, waiting for a big laugh, but it never came. Instead he said, "Then that's what you should do, and I think that you can do it." Oddly enough, that was a turning point in my life. I never wrote for *Saturday Night Live*, but I made writing a major part of my career and my life. That day I also learned a major lesson about creativity, self-expression and how we should never be afraid to voice our opinions and ideas.

Five years ago Sunny passed away while awaiting a heart transplant. True to form, very few really knew of his illness. That, I

Continued on Page 39

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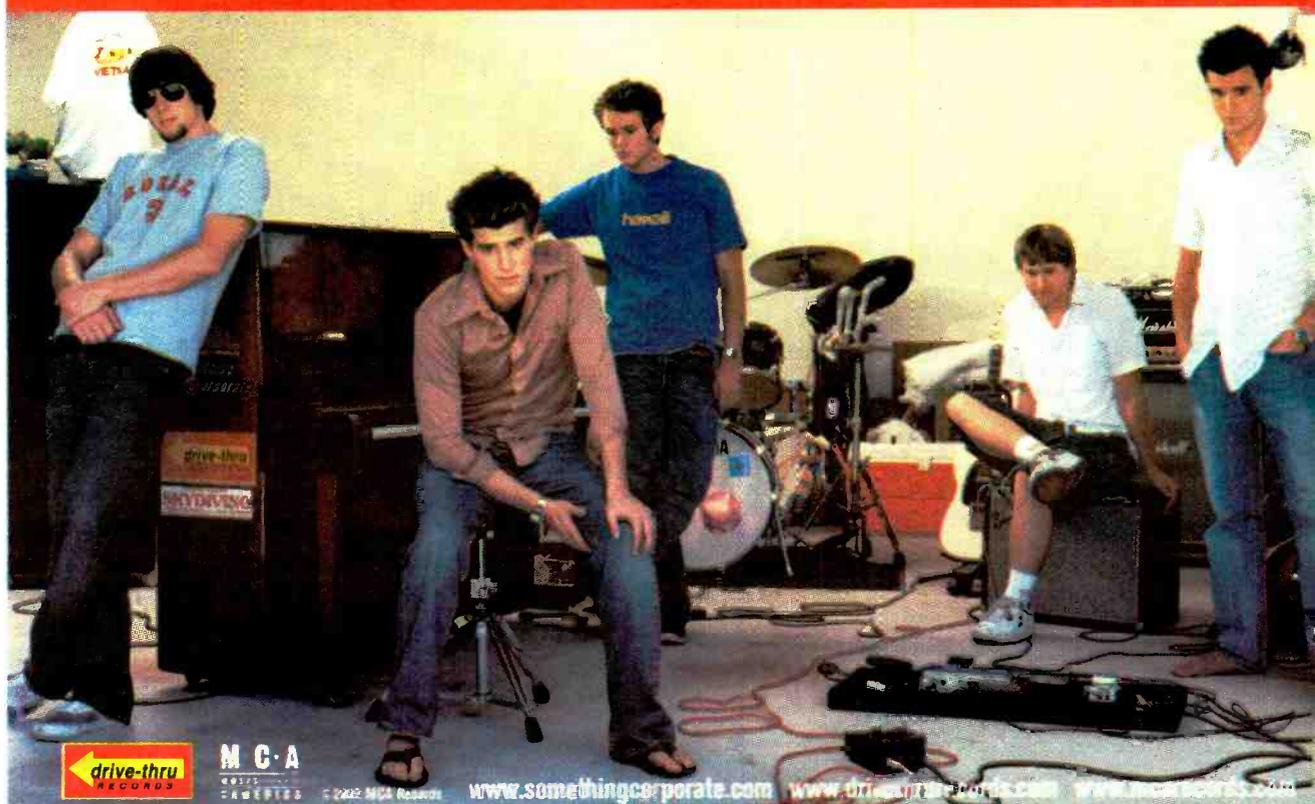


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Continued from Page 36

THE ORIGINS OF KNOWLEDGE: MENTORS

think, was because he was always asking others how they were doing instead of telling them how he was.

Mike O'Connor PD, KTCL/Denver

In 1988 I flew to Norfolk for an interview with Downs Broadcasting Programming VP/WAFX PD Bob Chrysler. Bob was a chain-smoking type-A adrenaline junkie who drove way too fast, almost killed me once in a twin-engine Cessna, juggled at least two girlfriends that his ex-wife didn't know about at any given moment and had reportedly had a gunfight with one of his jocks at a previous station. Bob was also a genius. He had just flipped a hopeless Country station to Classic Rock and debuted with an 11.7 share.

Despite having held PD jobs at two stations, I was pretty green when he convinced me to go from Augusta, GA to WFX/Prattville, AL (not exactly a market jump). The chance to learn from Bob was the reason I moved to that hellhole of a market. From Bob I learned that what happens in between the records is as important as the records you play: Dynamic production, multiple voices, sound-on-sound editing, cinematic drops, edited lyrical hooks, comedy breakers and other examples of "ear candy" were a big part of Bob's success.

I have since put heavy emphasis on production and on hiring great imaging talent in my career. An even more important lesson: All the dynamic production elements, contests and street promotion in the world didn't matter if the details of the programming weren't managed. Bob taught me how to be anal-retentive about Selector, the promotions calendar, the placement of talk and production elements, writing effective press releases and all the other details that overwhelm on a daily basis. The devil truly is in the details.

Bob has long since left the radio business. He now (go figure) designs and builds flight simulators for flight-training schools. He is now happily remarried and settled down. I appreciated learning several tricks from his playbook before he got out of the business.

John Perrone National Director/Promotion, TVT

There have been two people whom I feel have played a role in me even being in this business, and I know they have no idea I feel this way. John DiMaio at RCA and Geordie Gillespie at Virgin are two people who, when I was PD at my college radio station, WNHU-West Haven, CT, helped me decide that I wanted to get into the promotion side of the music industry. These two guys showed me that, regardless what size your market is or what kind of station you are, every station is an important part of breaking an artist.

At that time in Connecticut there was no WMRQ/Hartford, and WNHU was the only outlet for alternative music. When John or Geordie had bands come to town — or even play in New York City — they made sure that this guy from a college station was taken care of. They treated me with respect, and I will never forget it.

I have not had the chance to work with

these two men, so I have not learned from them by working with them, but I truly believe that if I had not met them while I was in college, I might not be in this business.

Seth Resler MD, KNDD/Seattle

I've been extremely fortunate to have worked for some of the best programmers in the business: Allan Fee, Oedipus and, now, Phil Manning. All of them have taught me a great deal, and I still seek guidance from them in everything I do. But there's a special place in my heart for my first (and longest) PD, Tim Schiavelli. At WBRU/Providence I rose from overnighter to am/pm drive disc jockey to MD under Tim's guidance.

I learned all the radio basics from Tim, whether it was how to find content for an airshift or how to deal with record labels. Most important, I learned to stand by the people in whom you believe. More than once I screwed up and Tim should have kicked me out of the station. Instead, he always bailed me out. He taught me patience and forgiveness. (Fortunately, all my other PDs have also had patience with my mistakes — I've made quite a few.)

Of course, I can think of half a dozen other people who could be writing an homage to Tim. I'm just one in a long line of graduates from Mr. Schiavelli's Radio Farm in Providence. In an era of consolidation that's seeing very few companies develop new talent, Tim's taught some of the best. WBRU alumni who were trained by him have worked or are working at Alternative stations in Philly; Boston; Seattle; St. Louis; Albany, NY; Hartford; and Burlington, VT.

Tim doesn't seek out the spotlight. He quietly does his thing and does it well. But I think it's a testament to his abilities as a PD that he's not only been extremely successful with his own station, but he's also responsible for so many other success stories around the country. He's certainly responsible for mine.

Shark PD, WSUN/Tampa

If I had to pick one person who defines who I am today, I'd have to say it would be Greg Mull, former PD at WXTB/Tampa. Greg was PD there for eight years, until Jacor came in at the end of '96. Greg was my consultant at the station I programmed in Ft. Myers. He was the kind of person you never wanted to miss an opportunity to learn from. You'd be sitting at a bar and thinking, "Man, I've gotta take notes. This stuff is great!" He taught me that with knowledge comes confidence, yet learning occurs daily.

I was just a geek first-time PD, and many times Greg would acknowledge one of my ideas by using it on his radio station. Greg taught me to treat people with respect, no matter if they're the president of a label or an overnight jock in market No. 250. I've learned on my own over the years that we work in an industry filled with insecure egomaniacs. Not unlike high school, the popular kids rule, and the geeks get pushed around.

Whether you're doing a morning show, programming a station or developing

promotions for records, we put our ideas out there to be welcomed or crushed. It's a tough arena, and Greg taught me that everyone is equal. Greg's final lesson to me was his ability to break clean of this industry that we hold to be so noble. The last time Greg and I spoke, he was running an antique store in Boone, NC. You rule, Greg.

Sherri Trahan VP/Promotion, Ultimatum

I actually have two people who have mentored me in my career. Randy Miller, VP/Marketing at MCA at the time, gave me my first real shot as a promotion executive. He took a chance on me, pulling me out of a struggling tiny label and giving me the opportunity to run the alternative depart-

"More than once I screwed up and Tim Schiavelli should have kicked me out of the station. Instead, he always bailed me out. He taught me patience and forgiveness."

Seth Resler

ment at MCA. He involved me in all aspects of artist development, from setting up a single at radio to realizing that more important than the add were the follow-through and the marketing that surrounded the airplay. Randy taught me that integrity, a work ethic, character and getting the job done were more important than company politics and would lead to success most every time.

Freddy DeMann, President and co-owner of Maverick Records at the time, hired me from MCA and was the first real promotion man who whipped me into a frenzy and drove me to get it done at radio. He taught me to eat raw meat for breakfast. He showed me how to succeed in the face of adversity. Trust me, in the early days there were a lot of suppressed giggles and all-out hysterical laughter on the other end of the line, because many viewed Maverick as Madonna's vanity label. The first Candlebox album selling 3 million records proved that wasn't the case, but it was an uphill battle the entire way.

Freddy told me never to give up if you think you have a hit record, and that it's not the promotion person's job to make it a hit, it's their job to get it spun enough to see if the record is a hit. Some of my favorite Freddy quotes are "Get! It! Done!" "Rotations! Rotations! Rotations!" and "Get on a plane right now and make it happen!" You knew it was a good day if you found yourself choking on expensive cigar smoke wafting from his office. At

Maverick I experienced enough of that secondhand smoke to know that I was damn lucky to have learned from the best true promotion man in the business.

Dave Wellington PD, KXTE/Las Vegas

I have been very lucky to work with and for some very talented people. Of the PDs that were not out on the golf course or boozing it up, a few come to mind. I thank Mike Tinnes, who hired me as MD/midday personality at WKLQ/Grand Rapids. Mike taught me good Radio 101 basics and how to search out hits or potential hits and make them hits. Tommy "Mad Man" Marshall was the guy who blazed new ground at KNAC/Los Angeles and KIOZ/San Diego. Tom showed me how to have compassion and good people skills.

I think I owe the most to Doug Podell at WRIF/Detroit. He is a true in-the-trenches leader. He showed me how to win at all costs and how to own the streets and everything else. Anyone can play the same records we play; it's what's in between the records that counts — every break, every promotion. Stand up for what you've earned and deserve. The kind of education that I got from Doug is like that MasterCard commercial: priceless.

I continue to learn every day. I read a lot. You can never know too much. I watch, listen and learn from great people within Infinity, like Kevin Weatherly and Oedipus. Kevin and Oedipus have fought and won many battles and are masters at what they do. I'm very fortunate.

Dave Lonca Sr. VP/Promotion, Roadrunner

While I was at Arista for three years, Mike Bone taught me that you don't have to yell, scream and threaten to be a) successful in this position and b) a respected teacher and leader.

I acquired a great amount of knowledge as a co-owner of New Avenues Music with my partner, Craig Lambert. We taught ourselves and we taught each other so much in the six years of the company's existence.

In the six years that followed, while I was at Mercury, David Leach taught me the importance of camaraderie on the team, as well as the value of loyalty and how to respect it.

Managing John Mellencamp, I learned to look at this business in an entirely different way (from the other side of the fence, so to speak). From John, I learned two other things. First, I will forever be spoiled after flying everywhere in a private jet. To this day dealing with commercial flying feels not much faster than jogging. Second, he taught me that I caused his heart attack — well, he tried to teach me that one, but I wasn't buyin' in.

Butch Waugh at RCA taught me the importance of the plan and that it is never too early to devise it or revise it. The man's work ethic was amazing, and I was lucky enough to watch it in motion daily for five years.

And, recently, contrary to the belief of many people in the business, I learned that it is possible to have the most-played song in the country for months at a time

Continued on Page 40

Continued from Page 39

THE ORIGIN OF KNOWLEDGE: MENTORS

working for Roadrunner — something I had a hunch about all the while. Hey, it was the plan.

Kelli Cluque

PD, KCXX/Riverside-San Bernardino

My first big influence was Jerry Clifton. I worked in the research department and did weekends at KGGI/Riverside, where Jerry was the consultant. There is no one better at street presence than Jerry. He taught me the mentality of being out in the community and being part of the lifestyle of our listening audience. While I was working there as a teenager, it never occurred to me that there was anything else in my life but that radio station. He knew how to breed passion in his station's employees. Everything was exciting. Everything was important. He taught that by example and by telling us stories of the stations he had worked at before. All I knew was that I wanted to be a part of something *that big* — a radio station that had everyone talking about it.

Later, while I was going to college, I worked with Jerry while he was starting to expand his consultancy. It was just Jerry and me, working out of his house. At that point I went through all of his old files to retype (no computers then — ouch!) all of his promotional ideas. To this day I refer to these promotions: the Great Music Test, Street Dances and Free Picnics, Your Station Mascot and the Time Change Weekend (you get your listeners to change their clocks an hour early on the Friday afternoon before everyone else does). Jerry's promotion checklist is the most comprehensive list ever put together. After four pages it ends with "Most important of all, is it 100% honest?" This is a good example of how he taught me to have 100% fun at my radio station while being a responsible person.

After college I went back to work for KGGI, where Jerry was still the consultant. My PD at the time didn't aircheck with me, but when Jerry was in town, he made sure my ass was there to aircheck with him. Jerry was as hands-on as they come. I learned that by observing his excellent demonstrations in the early years of my career.

Probably the most influential person in my radio life is Dana Jang, who is still my mentor and who is the programming advisor for KCXX. Dana has a great style of managing talent. Rather than call you out on something, he will always ask a question. "Gee, Kelli, what was that song you played in the lunch blocks today?" Oops. There is no way to get out of that without reprimanding yourself. The greatest gift from Dana was his lesson of continual improvement: Always improve, grow and analyze. "Ah, Kelli, what's up with that new morning show benchmark?" Dana usually gives you the opportunity to explain yourself before he'll tell you how you can improve, adjust, amend or move on.

Through my years with Dana I've learned to evaluate every decision to make sure it aligns with the station's mission. In addition, Dana has always expressed his passion for rock music, which is the reason I got into radio in the first place. With all of the analyzing, I always saw that music

passion was still a major priority. I also observed that Dana was fair when dealing with the record-label people. You may not like his decision, but he'll always call you back and give you a fair deal.

I've strived to model myself after Dana. One thing I could never emulate is his ability to know every little fucking thing that's going on in the industry. It's truly an amazing talent that I think is a little bit, well, unbelievable. He loves the business so much that it's been contagious for me.

I spent one year in Texas working with Lee Abrams. It was only one year, but it sure made an impact on me. Lee teaches

"When Jerry Blair hired me, I was a student at NYU working at Sony and making \$60 a week. At 21, I was naive and inexperienced, but Jerry believed in me and gave me a shot."

Shannah Miller

you to think out of the box on everything. Never do the tried-and-true. You'll never meet a programmer with a larger imagination. Sometimes I'll stop and think, "Lee Abrams would think this was dull; I never want to be dull." His point was that you always need to wow the listener. And, in regard to music, Lee wants the station to play the hits. There's nothing wrong with that. Survey says ... playing the hits equals ratings.

Shannah Miller

Sr. Director/Rock & Alternative Promotion, Arista

Of the many lessons I have learned in my career thus far, there is one that remains foremost in my mind. It is a lesson I learned from two men whom I consider my mentors, Jerry Blair and Steve Bartels. That lesson is to invest in the future of others.

When Jerry Blair hired me, I was a student at NYU working at Sony and making \$60 a week. At 21, I was naive and inexperienced, but Jerry believed in me and gave me a shot. He promoted me from college rep to a local for Columbia. With his vision and faith firmly supporting me, I took my final exams and headed to Houston.

I came to the job with a passion for music and a voracious appetite to succeed and learn. However, I did not know how to dissect BDS, nor did I know the politics of working a PD or MD during a music meeting. What I did have on my side was a

leader who offered me support and guidance so I could develop into the promotion executive he knew I had the potential to be.

Recently, I had a similar experience. When Steve Bartels reconstructed the rock/alternative department at Arista, he made sure I would be a big part of his overall plan. Though I didn't have the experience of running a department, he believed that I had what it takes and made me Sr. Director/Rock and Alternative instead of taking the easy route and hiring one of the many seasoned veterans who interviewed for the position. Even when it came down to hiring my counterpart, he made it clear that he would be hiring someone who would complement me and not inhibit my growth as an executive. He knew that if he just gave me the shot, I would succeed and become the leader he was looking for.

It takes a confident person to encourage the growth of the people you work with for the sake of bettering the team down the road. I am grateful that I have had the honor and distinct pleasure of working with Steve and Jerry, two men whom I believe are visionaries. The way they believed in my potential is something I try to share with people whenever I get the chance, because I firmly believe that we have the power to shape and support the future leaders of this industry.

Rick Lambert

Programming, XM Satellite Radio

In addition to saying who was the most important mentoring influence for me, I would also have to give a when and where. From the late '60s through the early '70s, 50kw powerhouses were booming into my hometown of Grand Rapids. I used to listen for hours a day to the music, contests, jingles and, foremost, awesome personalities of these stations. It was the magic that they put out day after day that made me hunger to be part of radio — I was surrounded by amazing creativity.

In Grand Rapids itself, I saw many strong personalities come through on their way to the big time, stopping at stations like WLAV and WGRD. Later I came to know some of these talented professionals as friends. They let me, the inexperienced, dorky adolescent, hang with them, participate and learn through their experiences — which would soon enough become my own. I still call many friends today.

Mike Brouwer helped me land my first weekend job, and I was moved to full-time when he was fired. He just said, "Lesson one: That's radio." Lesson two came when my friend and PD John Alan eventually fired me, but he remained a close friend. Two people I knew before whom I now work with again here are creative genius Dave Logan and music genius Bill Evans. I was nurtured in a creative region by the many strong, talented individuals who passed through it. I was secretly mentored by many.

Jerry Rubino

Programming, Sirius Satellite Radio

As I look back on my career so far, considering that I've been on a few

different sides of the fence, there are certainly a handful of people I've learned valuable lessons from.

On the record side — although it was a brief period — John Sykes. I spent seven months as alternative promo dude for Chrysalis in 1991, which, in fact, were the last seven months the label existed. John's positive attitude and smooth business savvy were aids in welcoming me into a corporate environment. Whether it was a promo meeting, a marketing meeting or an A&R meeting, I always knew I'd come out of it learning a lot more about the business and the daily operation of the corporate structure.

Also in records, Bar/None's head honcho, Glenn Morrow. Watching a music lover start and, successfully, to this day run a cool indie label was a perfect way for me to learn the ropes of the music industry. I spent 1987-'89 as head of radio promotion there. To be able to actually talk music with a label head on a daily basis made it so much more appealing and relaxing. The fact that he and (co-owner at the time) Tom Prendergast gave me the opportunity to enter that side of the business is something I'll always thank them for. Believe it or not, I learned a lot about the radio side of things by looking at it from a record perspective.

In radio, Dennis Elsas was the voice that got me interested in wanting to get into radio as I entered college. Although my parents were expecting me to spend their hard-earned money to continue in the accounting field, my love of music crossed over into my interest in radio. Dennis was a jock on WNEW-FM/New York. Although he wasn't anything out of the ordinary as a jock, his informative and friendly style was one that remains in my memory to this day. From the first day I heard him, I knew I wanted to be in that studio for the rest of my life.

While in college, and for nearly seven years afterward, I worked at WPLJ/New York, in the research and programming departments. PLJ's PD during that time was Larry Berger. At that point I knew nothing about how a radio station ran and what it took to get the station to the listener. Larry's leadership qualities and willingness to talk when you had questions or ideas was what I liked. But, for the most part, just watching things go on around him gave me many valuable lessons that I still use to this day.

Lastly, Denis McNamara, although I never worked for him. After WNEW-FM lost its progressive edge and the DJs lost their artistic freedom, I became attached to WLIR/Long Island, NY. Denis was its PD in the late '70s and through most of the '80s, if my memory serves me correct. He created a truly fun and adventurous radio station that kept you listening for hours and hours on end. He and his on-air staff knew the music, and the music was fresh, different and compelling. Taking chances by playing unknown artist or imports was an everyday thing. The station created a vibrant club life, helped rejuvenate American record labels and helped start a whole "new wave" of artists. Need I say more about where my head has been ever since?

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THE ORIGINS OF KEVIN WEATHERLY

Learning from the best doesn't guarantee that you will be the best — but it sure helps



Many people know of Kevin Weatherly's accomplishments as PD of KROQ/Los Angeles. However, not too many people know much about his programming past or how he got to that point. Perhaps they know that he worked for some good PDs or that he comes from a radio family. But, in terms of the path that he followed to radio knowledge and programming excellence, very few people know the details, the stories, the anecdotes or the lessons he learned.

Four individuals certainly do know these details, because they were the teachers, the mentors, from whom Weatherly learned.

"After being in this business for 27 years, and having worked with Kevin directly for two, I'd have to rate him as one of the two or three best ears ever."

Guy Zapoleon

They are the programmers he worked for before he joined KROQ: Guy Zapoleon at KZZP/Phoenix, Garry Wall at KKLQ(Q106)/San Diego, Steve Rivers at KIIS/Los Angeles and Keith Naftaly at KMEL/San Francisco. Weatherly is the programmer he is today because of the time he spent with these individuals.

Weatherly's path was clearly special — he learned from some of the finest programmers of the past 20 years — but was *he* special? Could others follow the same path and achieve as much? Is such a path of mentoring still open to young programmers today? What special lessons can a young programmer learn from Weatherly's process of learning? The only way to answer these questions is to talk with those who were with

Weatherly along the way, the same four PDs mentioned above.

Below you will read personal comments, anecdotes and reminiscences from each of these programmers about Weatherly and their time with him. The different personalities of all four shine through as they describe Kevin's brush with each of their lives. From Zapoleon's admiration to Garry Wall's hilarious roast, it's good radio reading — heartfelt, educational and ultimately entertaining.

Guy Zapoleon

When I first got to KZZP in 1985, Kevin was doing weekends for me as Doug Kelly. I decided I wanted to create a strong full-time callout research department and began interviewing. A number of good candidates applied.

Kevin impressed me with the fact that any time I needed someone I could depend on at KZZP remotes and for overnight airshifts and promotion assistance, he was the first to volunteer.

When we actually did the formal interview for the job, I remember Kevin telling me about himself, and I was struck by the fact that he had helped his father program KPIN in Casa Grande, AZ as a teenager, a station his father owned. Kevin also took it upon himself to go through the Dale Carnegie school to learn social and business skills.

I could see early on that he was a driven young man who possessed some incredible and as-yet-untapped talent. Through working with his father and the Dale Carnegie course, he learned the value of people and interpersonal skills, which would serve him well in building and motivating teams to help him create great



radio. Needless to say, I hired Kevin as Research Director for the paltry sum of \$13,000 a year.

After being in this business for 27 years, and having worked with Kevin directly for two, I'd have to rate him as one of the two or three best ears ever. He quickly showed his innate talent for finding hits.

While he initially got a reputation for breaking rhythmic music when he was MD at KZZP, MD at KMEL and PD at Q106, he showed his versatility during that time by winning the AIR competition a number of years in a row. Then KROQ shocked everyone by selecting him as PD. Of course, Kevin showed that a great programmer is a great programmer, and he has shown that he is one of the best of all time by building KROQ into one of the few great radio stations left today.

Kevin always had a knack for finding ways to expose new music on radio stations, and he and I came up with a lot of experimental shows to break new music on KZZP. One of these was our *Saturday Night Party Patrol* program, where we experimented with rock and rhythmic party music from clubs and Alternative radio.

Saturday Night Party Patrol was a wild, unpredictable show where Kevin and Kent Voss (later Kevin Ryder and Gene Baxter — Kevin & Bean — would take over) would take the KZZP van out on the road and broadcast from nightclubs and private parties. They'd look for the most outrageous men and women and take the live mike anywhere they could find entertainment. There were no boundaries, not even the bedroom or the bathroom.

Since Kevin and Kent often became part of the party, let's just say I looked the other way a lot and didn't want to know what happened inside the van. It was wild, and I gave Kevin a lot of freedom. Kevin was creating some of the most compelling radio that I'd ever heard during this show, and it made KZZP a truly cutting-edge CHR.

Kevin has the rare ability to see gray where others see black and white. While KZZP was truly way ahead of the curve in developing its music-research systems, Kevin had the instincts to read beyond the research and pick popular songs for hotter rotation early. He also knew when to give a song a few more weeks to develop even when the initial weeks of research said it wasn't a hit.

Kevin has mentored some amazing talent, both in the programming and talent ranks. He's built his existing morning team, Kevin and Bean, into a great morning show and night talent Stryker into one of the best Alternative night talents in the country. He developed current WIQQ (Q102)/Philadelphia morning talent Chio The Hit Man while programming Q106 in San Diego.

He also developed Michelle Santosuosso — who's now at KKBT(Hot 92.3)/Los Angeles — into an amazing programmer

The Origins Of Knowledge

MENTORS

Keith Dakin
MD, WDYL/Richmond

When I graduated from college, I was probably the worst DJ of all time. I had no focus or skills and was desperate to be the next Nik Carter. I got a job at a small nonreporting Hot AC station in Nashua, NH, doing overnights. The PD at the time, Jack Baldwin, really took me under his wing. He taught me all the ins and outs of radio, let me fill in for him (afternoons) when he was out, took me to record-label functions and eventually convinced the higher-ups that I should do mornings.

So, at 22, thanks to Jack, I went from overnights to mornings (leap o' the week). He then stood by me when the consultant wanted my head and when it was time to make the decision to leave the station. Jack understood why I had to go and supported me when no one else did. Since I left, Jack has always been there for advice, references and guidance. He also throws one hell of a Christmas party. ■

after he found her at a nightclub in Phoenix and hired her to replace him as Research Director at KZZP when he was promoted to Music Director.

He used the same keen instincts that he developed while doing *Saturday Night Party Patrol* to push creative boundaries and, while gently guiding them, allowed air talent to have the freedom to create magic on the air.

Kevin's ability to see potential greatness in raw talent and music is one of his greatest strengths. Very, very few people have this gift of seeing diamonds in the rough. Look at the talent he's nurtured at KROQ alone. He was obsessed with keeping KROQ one step ahead of any radio station in L.A. He understood that a great radio station doesn't become great in a year. It takes years and years of creating layers of excellence in a radio station, and then you must continue to nurture all aspects of that station while refining and perfecting it with new layers of excellence.

People learn from their mistakes, but I honestly can't remember Kevin making many. If he did, they were little ones. He was always very open to criticism and to new things and new ways of thinking. If he made a mistake and he was criticized, he realized that it wasn't personal. We were shaping his behavior, not his persona. He admitted his mistakes openly, learned from them and grew from them.

Kevin was young, but he didn't have many weaknesses even then. What he didn't

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Continued from Page 42

THE ORIGINS OF KEVIN WEATHERLY

know, he hadn't been taught yet. He had an openness to learning a new program director's way of doing things. He was exposed to the best in our business and learned something different from everyone he worked with. His innate talent was enhanced by his skills in every area of radio programming and marketing.

Perhaps I shouldn't have been surprised by his ability to learn so quickly. He had developed a lot of skills in his teens and had business maturity because of the background that I mentioned above.

One of the reasons that Kevin learned so quickly was that he realized he could

“Particularly noteworthy is how he managed to bamboozle four pretty smart guys into hiring him.”

Garry Wall

learn from everyone. He didn't cop an attitude because he was younger and hipper than some of the other people at KZZP. He realized that we can all learn things from people younger or older than ourselves. We can gain a key insight from the janitor of the radio station or a random person on the street.

Being open, being teachable, is a key Kevin trait. Kevin had the advantage of learning about research from the best early in his career and bringing it into a format that was never into traditional research — Alternative. However, he learned early on to use his instincts to see beyond the black and white of research.

I learned as much from the way Kevin lived his life as anything else. He was open, honest, loving, giving and appreciative. He realized radio's role in his life and maintained the proper balance with his wife, Margie's, help. He would go about every aspect of his job and every part of his life joyously.

As hard as he worked, he always realized that he needed to have a personal life, recharge his batteries and have fun. He set boundaries with the job and realized that the business can be a very cruel mistress. It won't love you back. Because of his personal boundaries he has a truly wonderful marriage with Margie as they raise their little boy.

That kind of attitude couldn't help but serve him at the radio station. Kevin always loved to laugh and had an off-the-wall sense of humor. His ability to see what was funny while being just one step ahead of the masses helped him create and image stations like KROQ.

God places the people in our lives whom we need to help us grow and teach us our

key lessons. If we have our life in balance and understand when we have an opportunity to be mentored at a young enough age, great things can happen. KZZP was a great place to get your initial lessons in radio. Because of GM Mickey Franko, the organizational structure was a model for any great radio station.

The systems and the incredible integrity with which Mickey managed those systems and the people filtered down to the rest of us and inspired us all. KZZP was all about honesty integrity and teamwork. People were appreciated and celebrated for their contributions, and everyone at the station was sought after for their ideas on both the programming and sales side.

Mickey hired the best people and vendors, which led to one of Kevin's early lessons in the fundamentals of research, both music and perceptual, which is my skill set. Both of us learned from the best in the business, Jon Coleman. Even back then it was clear that Kevin was special. I watched his ability to predict hits and interpret music research and listened to his always insightful and carefully thought out insights about KZZP.

I did everything possible to keep him at KZZP. When he was offered the MD/Asst. PD slot at KMEL, I told Mickey that Kevin was going to be one of the truly great ones and we needed to double his salary. But Mickey wouldn't budge. It was just time for Kevin to leave. He needed the next challenge and to learn different lessons from someone else to become the great program director that he's become.

Kevin has had the privilege of working with some of the all-time great programmers. Keith Naftaly, one of the best music ears of all time, helped Kevin realize that if you have great instincts, you need to believe in them and not get stuck in black-and-white research interpretations. He worked with the legendary Steve Rivers at KIIS, where Steve had built a truly great radio station in all aspects. Garry Wall was a brilliant manager and motivator. All helped polish the skills and talent that Kevin already possessed.

The chances for someone to be mentored in the way Kevin was are a lot slimmer today. The opportunities to grow as a programmer at a radio station are a lot fewer, since most radio stations are being programmed from the top down by a handful of people rather than as a beehive of ideas and energy that are fed to the decisionmakers. The entry-level positions for a Kevin Weatherly are so limited.

I often wonder where someone like Kevin would have started if there were no part-time weekend DJ positions or no in-house research department — those were Kevin's first two jobs at KZZP. Those jobs allowed him to learn about programming and personality for 18 months before he graduated to Music Director.

In the state the business is in, creativity is stifled. Radio is not only less attractive to people of Kevin's caliber, but there are about 70% fewer jobs for them to start their radio career in.

Keith Naftaly

I hired Kevin Weatherly as my MD because I saw him stepping out early



on the right records at KZZP. Since KMEL was winning with a musically aggressive style, I wanted someone who shared my passion for music. He was studying under Guy Zapoleon, whom I considered a radio role model, so I knew that Kevin would deliver.

Luckily, my instincts were right. Kevin is an excellent strategist, very logical and practical. He is a stellar technician, keeping systems simple and executing them with precision. He's also focused and fiercely competitive and will fight hard for the victory.

Though he was an outstanding MD, Kevin's interests went way beyond picking

“With all of the awesome success he's enjoyed, I think it's particularly noteworthy that, throughout the entire ride, Kevin has remained humble, down-to-earth and genuinely kind.”

Keith Naftaly

hits, record rep meetings and scheduling music. We all knew that he was destined for PD stardom.

San Francisco is a very unique market, an open-minded, ethnically diverse, cultural melting pot. Looking back, I think Kevin came in thinking that a lot of his KZZP winning elements and secret-weapon records would apply to the Bay Area, which wasn't necessarily the case. In hindsight, he should have chilled for a minute to really study the market before sharing his programming strategies. He was just extra excited. We both were.

I had just been promoted to PD by Paulette Williams, and Kevin was taking over my MD position. Here we were, two kids, 22 and 23, with grown-up jobs in market No. 4. Each of us was very headstrong, and we tried to impress each other

The Origins Of Knowledge

MENTORS

Greg Patrick

PD, WAVF (96Wave)/Charleston, WV

There are many people who shall remain nameless whom I learned much from — mainly, what *not* to do, which is sometimes just as important. There is, however, one person whom I can definitely point to as my mentor. His name is Brian Philips. At first I learned from afar, by paying attention to the direction he took WNNX(99X)/Atlanta. He and his staff did an amazing job with the music, imaging, marketing and, most of all, branding.

Brian was hired to consult 96Wave, and he was extremely influential in getting me the job I now have here in the best city in the world, Charleston, SC. Before I became PD at 96Wave, I was always pretty good at picking the right music and coming up with decent promotions. Brian took me to another level. He taught me to look at the station as an entity that people want to belong to, not just listen to.

Play music that makes sense for your particular market; keep the imaging fresh and interesting; develop ongoing themes that promote the brand on-air (he suggested calling our website at www.96wave.com the “World Wide Wave” and our new currents “Wavebreakers”); be huge on the streets through sales-driven promotions and, more importantly, programming-driven promotions like concerts and shows; and treat your staff like appreciated professionals.

Brian also suggested that we use a very different-sounding voice talent for our sweepers and positioners instead of the popular and overused growling voice talents — just another element to make us stand out even more. All of these strategies and lots of very hard work have allowed us to transcend the Alternative label and become *the* station in the market that people tune in to hear the best music presented in an interesting way, to find out where to go and what to do, and to keep up with the latest in local and national culture. 96Wave has once again become a powerful brand-name product that listeners and advertisers want.

Most importantly, Brian has always been supportive and positive even though he is one of the busiest people I have ever known. He is no longer our consultant now that he has been hired away from Susquehanna Radio to rejuvenate a national music television network, but I constantly rely on the advice he has given me in the past, and I know that if I ever need him in the future, I can pick up the phone. ■

Continued on Page 46

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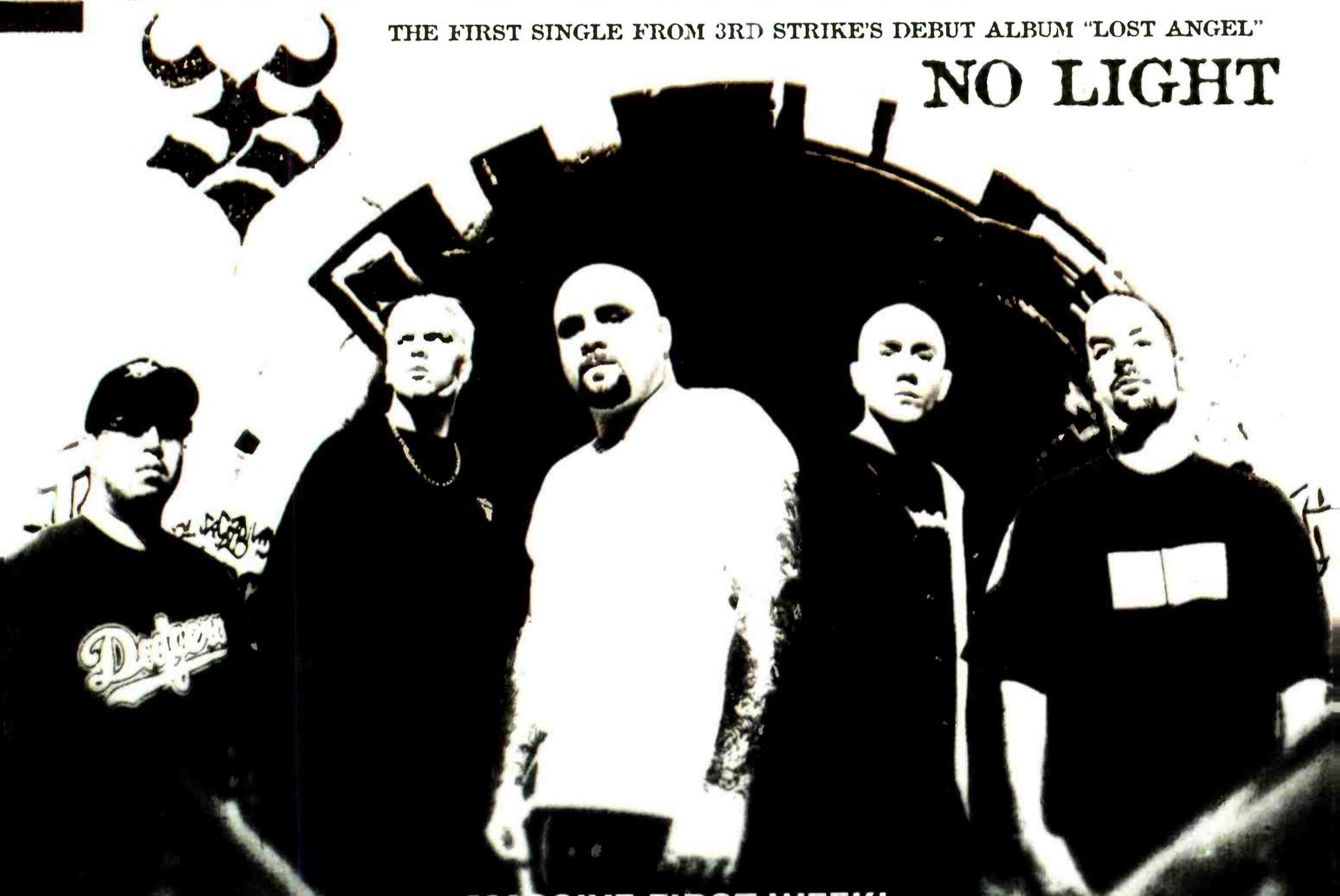
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Continued from Page 44

THE ORIGINS OF KEVIN WEATHERLY

with our brilliant programming philosophies. We were total geeks.

Kevin stepped up to the plate, opened his mind and became a total team player. His hunger to win and straightforward, uncluttered programming tactics combined with my creative quirkiness made us unstoppable. Our first book together took KMEL from a 3.9 to a 4.9. Our second book was a 6.1. We were officially on fire.

In terms of programming elements, Kevin was a natural. He comes from a radio family. Radio is in his blood. His music instincts and feel for formatics are unparalleled. Mastering the intricacies and bizarre nuances of the San Francisco Bay Area was perhaps more challenging. I had the benefit of growing up in the city. Honestly, I'm not sure that Kevin and San Francisco were a natural fit, though he adapted brilliantly and totally kicked ass.

I'd like to think that thriving in a trendsetting, cutting-edge environment like KMEL helped give Kevin the confidence to steer KROQ, the most innovative station in the universe, to new levels of coolness and ratings domination.

One thing I learned from Kevin was something that I originally learned from Steve Rivers when he was my PD at KMEL, and that is "tight is right." Kevin certainly represented the "tight is right" programming philosophy. Keep it simple, forward momentum, one thought per break, bang the hits and only the hits — that whole drill.

Even though I was technically his boss, Kevin would remind me of the importance of the basics. Left to my own devices, I might let the jocks get too conversational or try to break too much new music — programming sins of that nature. I needed someone sensible like Steve or Kevin to remind me that "even though it's been a power for 16 weeks, the audience still loves it."

Kevin and I are both products of the wisdom and experience of our mentors. How lucky we were to have radio legends like Steve, Guy, Gary, Scott Shannon, Steve Kingston, Sunny Joe White and Dave Sholin rooting for us and only a phone call away. Having drive, charisma, common sense and the gift of "great ears" was certainly a major part of winning, but having instant access to the sharpest minds in radio history completed the puzzle.

And, no, I don't believe that the notion of mentorship is obsolete. Kevin has helped guide a long list of promising young talent to new heights. Personally, there's nothing more gratifying than impacting and nurturing those ambitious kids whom you feel have the goods to go the distance.

With all of the awesome success he's enjoyed, I think it's particularly noteworthy that, throughout the entire ride, Kevin has remained humble, down-to-earth and genuinely kind. Kevin is really balanced, and I've always admired that. For someone who has always been so ambitious and competitive, he has always made time for a life outside of the station.

At KMEL Kevin would get to work early, power through his workday with intensity and concentration — no fooling around — and then he'd leave at an absolutely decent hour to spend quality time with Margie. His

family and friends back home always placed high on his priority list. There's a lesson in there. Balance is important. It's taken me all this time to appreciate what Kevin already knew at 22.

Garry Wall



When Jim first sent me his questions and I was first asked to share some "working with Kevin" experiences, many stories came to mind — none of which you will find here. A lot of people want to know what

Kevin's secrets are. Some have even suggested that it's luck. Well, those folks have obviously never seen him gamble.

Fact is, there are few, if any, secrets to Kevin's success. It really all boils down to one thing: He's damn good. But that's boring. So, in lieu of being serious, I offer some truth wrapped in exaggeration. See if you can tell which is which.

When Kevin Weatherly worked for you, did you think he had a great deal of potential? What kind of things did he do that led you to feel that way?

Probably the first time I recognized Kevin's true potential was when I returned from an extended trip and discovered, to my shock and surprise, that my office furniture and personal belongings had been moved to a closet in another building. In their place (and mine) were Kevin and his stuff. What a brilliant start to a great career. I am just glad to have done my part.

Give me some examples of how Kevin showed he was grasping what it took to be, or proved his potential, as a talented program director.

We all know that great program directors never return phone calls. I can tell you that even before the ratings confirmed his greatness, his natural instinct to blow people off was already well-developed. In fact, I believe that Kevin was the first legendary PD not to read e-mail.

What kind of mistakes did he make, and how did he handle them?

Kevin's biggest mistake while working for me was not selling the second Porsche and taking the cash instead. Thank God he won a third time and had a chance to correct it.

What were Kevin's biggest assets as he developed his programming knowledge?

His biggest asset had to be organizing and cataloging his numerous awards.

What were his biggest weaknesses?

I don't believe he has any weaknesses — just ask him if you don't believe me.

Did he learn rapidly and instinctively, or did he need to work very hard at all of the various programming elements?

I would say both. Kevin has always been willing to put in four- or five-hour days, plus two-hour lunches. Whatever it takes

What kind of things did he do that may have surprised you in one so young?

He never picked up a check, and he

always wiped his own ass — although I heard that now he has staff to help him.

At what point did you realize that he was destined for something special?

I remember it like it was yesterday: The time Kevin proclaimed MC Hammer to be the next Beatles. It still sends chills down my spine.

Can you pass on some anecdotes that describe how Kevin picked up important programming knowledge that may be good lessons for young programmers today?

I can't tell you about any specific programming knowledge that he picked up, but I could tell you about a whole slew of interns.

Did you learn anything from Kevin?

I learned that chewing tobacco rots your teeth and kills bugs too.

What elements of Kevin's personality were important to his development as a PD?

I can't think of any right now. Could we come back to that?

How important do you think what he learned from you and the other fine PDs he worked for was to his development as a PD?

Particularly noteworthy is how he managed to bamboozle four pretty smart guys into hiring him.

Steve Rivers



I knew Kevin had star potential before I hired him. I would listen to him speak on panels at conventions and thought: This guy is pretty smart. Then he kept winning all those damn cars for having a set of golden ears, so he was following a tradition set by other music directors who have worked with me, like Naftaly, Gene Sandbloom, Jack Silver, Brian Bridgeman and Cadillac Jack.

I also heard a lot about Kevin from Zapoleon, and then when Keith Naftaly hired him for KMEL, I made a mental note to keep him in mind if I ever had the chance to hire him.

Kevin's strength was his passion for all kinds of music. He was very aggressive and wanted to get this great music on the radio, which is exactly the kind of attitude you want from a creative, passionate MD. I kept telling him, "A funny thing happens when you are on this side of the desk. When you are responsible for the ratings, you'll be the one saying, 'You know, let's wait a week on that one.'"

Kevin not only had a great ability to ferret out hits early, he also knew what a great station should sound like. He would come to me with his observations about KIIS when we worked together, and I came to value his opinion. I was also impressed with his ability to interface with talent like Rick Dees, Magic Matt and Hollywood Hamilton, and I sensed that they respected his ability.

I knew Kevin was destined for greatness the day I tried to keep him from going to San Diego to program Q106.

The Origins Of Knowledge

MENTORS

Jeff Appleton

VP/Promotion, Razor & Tie

It's tough to name a single mentor when you consider that I have worked with some of the best in the business. But, to narrow it down, I would say the first person would be Lou Sicurezza, who recently retired from Atlantic. Lou hired me, trained me and — yes — tortured me as a local promotion person. My first year in promotions, he was on the phone with me at least four times a day. But because of that daily contact and feedback, I was a better promotion person.

I think that interaction is one of the things that is lacking these days. We are hiring rookie promotion people and then just throwing them out there with no direction. More labels need to go back to hiring a specific person to be in charge of the field who can work with them on day-to-day situations. It helps the local person, because he doesn't have to check in with 10 national people, and it helps the nationals, because they can funnel all the information through one person.

So, Lou would be No. 1. Next would be Danny Buch, who allowed me to do different things without ever being afraid of my failing, and Andrea Ganis, who listened to all my bitching and kept me focused and sane and was always there to remind me that this was my career, not my life. ■

Nothing was going to keep him at KIIS. He was determined to become a PD. I respected that.

Kevin has the ability to get along with people, and, because of his strength with programming music and his analysis of competitive situations, people respect him as a leader. Plus, he's so down to earth. Beneath that "aww shucks" Arizona cowboy persona lies a fierce competitor.

As far as the PDs he worked with, all great programmers learn from people who have influenced them. He's been smart enough to assemble all that knowledge and use it to his advantage.

There is a lesson here for others: If you truly want to become great at what you do, you need to align yourself with people you admire. Take notes on what has worked for them and make an effort to communicate with them in some fashion. You have to follow your dream. Kevin did and has kicked ass in Los Angeles. You can do it, too, if you really want it. Just never, ever give up.

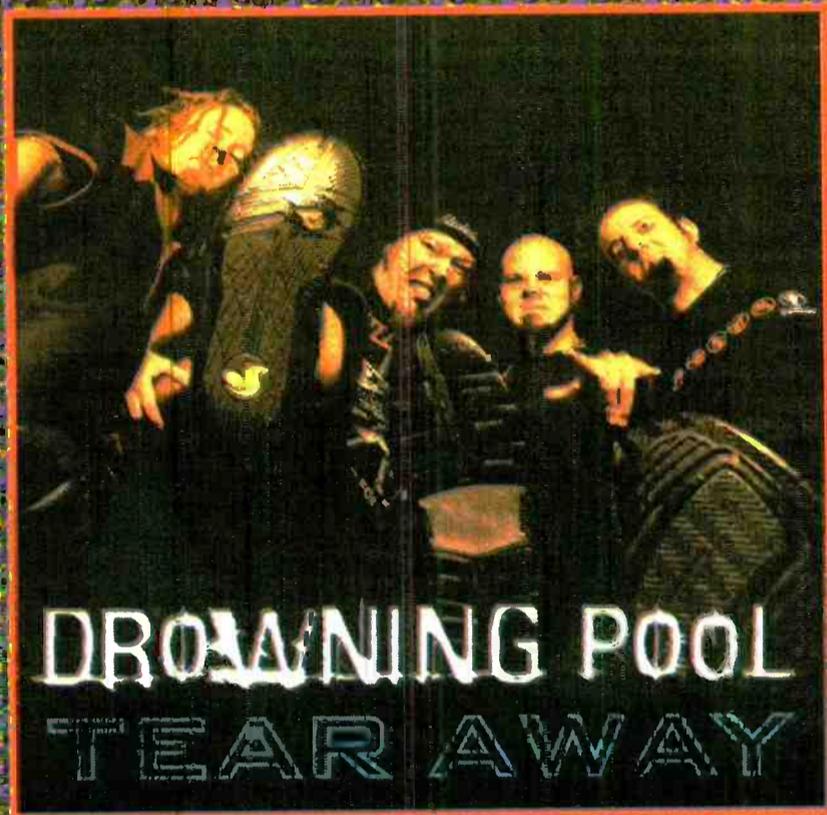
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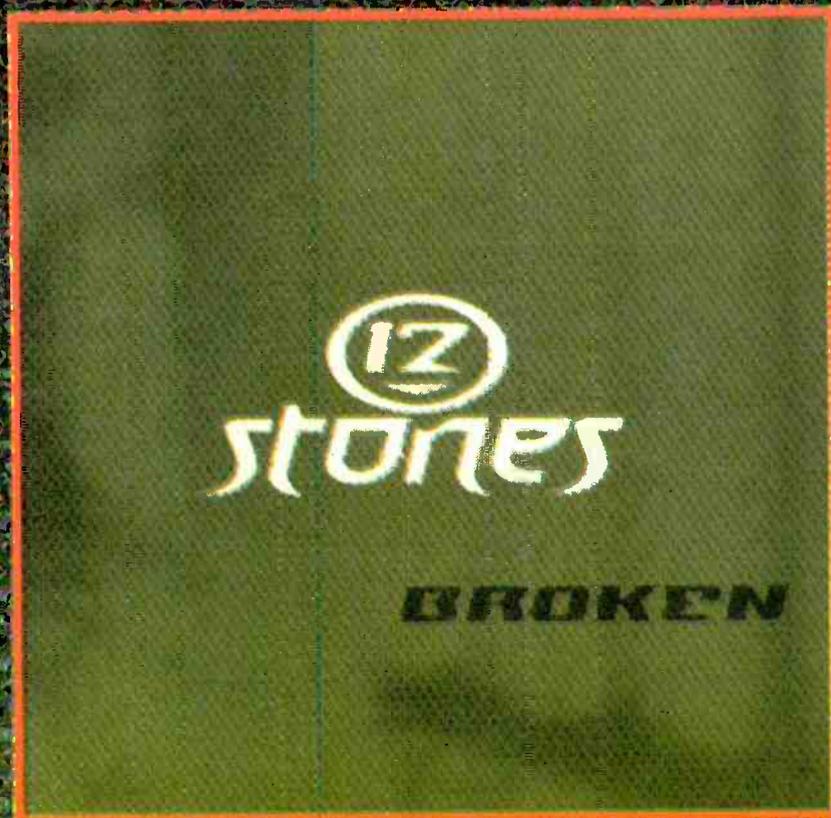
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The ORIGINS OF SALES

How we were finally able to sell this thing **By Paul Jacobs**



As someone who has sold Rock formats since the mid-'70s, I thought I'd seen it all. I remember when I was selling WRIF/Detroit, and the advertisers I'd call on pictured my audience as long-haired, stoned, war-protesting hippies who lived in communes, had no money to spend and listened to bands with funny names like Led Zeppelin, Pink Floyd and The Rolling Stones. (Actually, they weren't entirely wrong.)

When I first started making sales presentations on behalf of our Alternative clients in the early '90s, it was like history

As I listen to our stations today, I'm consistently blown away by the number of car dealers, financial institutions, shopping malls and other mainstream clients who've bought into the message.

repeating itself. When we'd make our pitch, the first thing clients talked about was that our audience was a bunch of 15-year-old slackers with baggy pants and skateboards under their arms; the pierced, tattooed, damaged children of divorce who spent the bulk of their waking hours downloading porn from the Internet. (Actually, they were kind of right again!)

Over the past decade I've made hundreds of sales calls, advertiser presentations, national sales trips and speeches to advertising agencies, Chambers of Commerce and ad clubs on behalf of Alternative stations, the format in general and this audience

specifically. My main thrust has been to convince these media experts that their image of the Alternative audience is wrong.

My story is that this is a market they must invest in if they want to reach new customers and grow their market share, and I've heard all the objections, excuses and, frankly, irrational insanity that advertisers rely on to justify rubber-stamping the same media strategies year after year while continuing to ride the baby boomer target into its AARP years.

So, when R&R asked me to write about the origins and development of selling Alternative radio and how it has evolved over the past decade, I thought I would share a few special moments that symbolize how far the format has come.

Memorial Day Weekend 1992

This was the holiday weekend that KEDG (The Edge)/Las Vegas signed on, which soon became Jacobs Media's first Alternative success story. After working through the night to get the station ready for its noon debut, my brother Bill, George Tobin, his son — and GM of The Edge — Dax and the rest of the station prepared for a presentation for the advertising community.

At the end of our dog-and-pony show, the format flip would take place. Bill, George and Dax had the easy jobs: They had to talk about how excited they were about the new format (even though, as with most station debuts, they had no clue what to expect).

My job was a little more complex: I had to stand in front of 250 media "experts" and give them everything they needed to know about the Alternative audience while preparing them to part with their dollars. Armed only with Douglas Copeland's *Generation X* and Karen Ritchie's *Marketing to Generation X*, I wasn't exactly an expert. But, since I'd read both of these books, I was a few pages ahead of everyone else in the room.

The presentation went fine. Nobody had any idea what I was talking about, but since we were giving away chips to the casino where we held the luncheon, they all stayed until the end, when we flipped the format.

In retrospect, I can't really tell how impactful this first client presentation was, despite the fact that the station went on to become a significant financial success. I'd like to take all of the credit, but maybe it was the 5.4 12+ share the station pulled in its first full book that generated the buzz.

The First Alternative Summit

Seven years ago we came up with the concept for the Alternative Summit (with extraordinary help from format veteran Max Toloff) as a way to bring this immature format together while addressing the critical issues it was facing.

From Day One we knew that simply having bands play accompanied by nonstop partying would be self-defeating, so our approach was to gather the smartest people possible and make sure that every attendee left the summit smarter and full of actionable ideas to take home. Some of those actionable ideas were ways in which a programmer could help his or her sales department do its job better.

The first Alternative Summit proved that individuals who worked in the format (many for less than a year, at that point) were hungry for information. Of the many amazing things that happened at that first event (Pierre Bouvard blew the room away with qualitative information, and his passion for the format was particularly memorable), my strongest memory was the panel of owners and group heads. Alternative was so insecure at that point in time that we felt it would be compelling to have the movers and shakers who owned Alternative stations on display to talk about why they believed in the format. And in the era of 25-54-it-is, how could we not be insecure?

There were David Field from Entercom, Tom Quinn from Americom and John Gehron from American Radio Systems doing their presentations, and the room was riveted. It got really interesting when we opened up the room for questions. The best one I remember was from a 20-year-old music director who asked them to justify the 20-times multiples they were paying for Alternative stations and how they expected to see a return from their investments. It was an in-depth, complex question that tested the CEOs on the panel.

While we expected questions that centered on the level of promotion budgets, we were struck by the intelligence in that room. It stimulated us,

The Origins Of Knowledge

MENTORS

Scott Jameson

PD, WRZX (X103)/Indianapolis

I got fired from WGOR/Toledo, an AM Religious station, while still in college. This trailer, er, station ran canned tapes featuring all kinds of crazy preachers asking for money. Occasionally they allowed us to play music, so I thought it would be cool to start jocking up gospel records imitating my idol at the time, Brother Bill Gable from CKLW/Windsor, ON using "WGOR, God's Own Radio" as my slogan ID. That behavior put them over the edge and me out of work. It was about that time that I decided I needed some strong guidance in my about-to-be radio career.

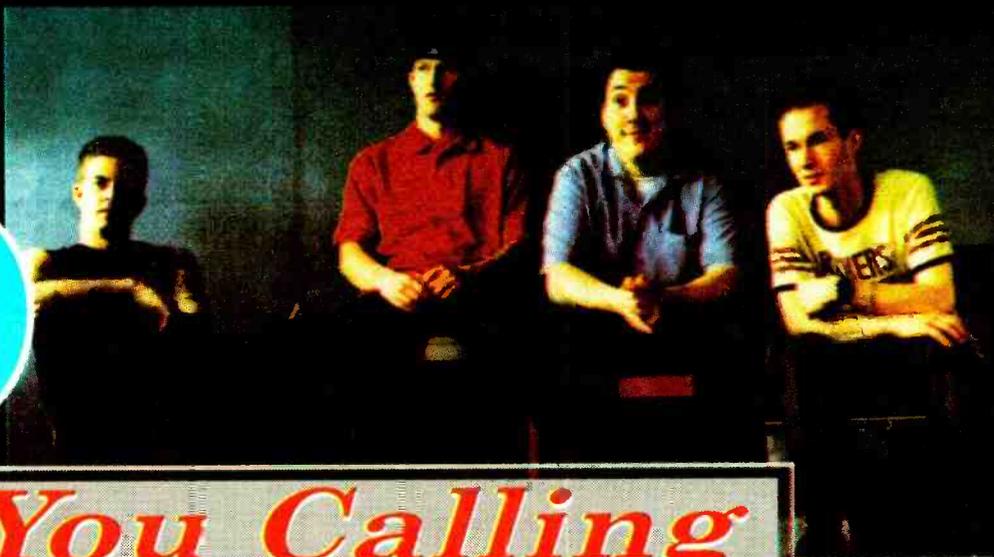
The initial help came from my first GM, Nancy Reynolds. If you consider the '80s the old days, she was what you would call a tough broad. In an industry dominated by men, Nancy was a fierce competitor — sharp, gutsy, brash and brilliant. She taught me how to be relentless in pursuing goals and how *everything* was competition, not just other radio stations. She was the first manager who really emphasized fun as a formula for winning. We tried to change our call letters to KMOB, "The Mob." It would have been OK in most markets, but we were in Las Vegas. Certain individuals suggested that we rescind our FCC filing.

Another important influence in my programming career actually came from a group of people. The idea exchange and creative input of the PDs who made up the Taft/Great American Group were tremendous. I learned a lot and shared some great ideas with guys like Greg Gillispie, Bill Pugh, Gene Romano, Marty Bender, Buzz Knight and Michael Hughes. It was pretty evident that we were very proud of our individual radio stations, and the collective brain trust made us all better PDs.

Frank Wood has been the most inspirational broadcaster in my career. I met Frank in 1993, when consolidation was just getting revved up. He had just purchased WRZX to add to WFBQ in Indianapolis. Together we unveiled X103, our "science project," an upstart Alternative station in America's heartland. Frank taught me to take intelligent risks and to make noise with your radio station in clever ways. He was an interesting and unique owner in an increasingly corporate industry. He related to the product side better than anyone in his position, and he taught me many lessons that I use every day as PD of WRZX. ■

Continued on Page 50

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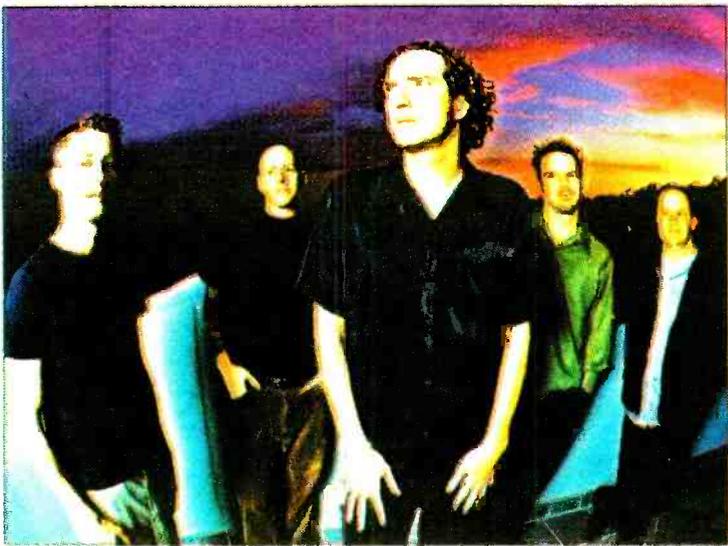
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Continued from Page 48

THE ORIGINS OF SALES

because it signaled that this format would not only survive, but prosper because of the quality of people working for Alternative stations, especially if their interactions with the money men were any example.

Jacobs Media has continued to sponsor these summits over the past seven years, and the level of attendees consistently gets better, pushing us to create more stimulating panels with cutting-edge

I start off every sales meeting with new clients with the same given: that if their ratings doubled today, their revenue wouldn't keep pace, because the Alternative audience has a lower perceived value than other formats.

guest speakers. Clearly, the spirit at that first summit in '94 set the tone for what has become a great annual Alternative event.

The Frustrating Years Of The Mid-'90s

During the next several years we had to dig in to generate meaningful revenue for our Alternative clients. At first, the ratings couldn't have been better, thanks to our friends from Nirvana, STP and Alice In Chains, along with a developing group of young program directors who brought their magic to their stations. But the old perceptions about the audience and the allure (and safety) of the 25-54 buying demo continued to keep revenue coming in mostly from bars, beers, tattoo parlors and other "low hanging fruit."

As I traveled around the country, I could see advertisers' eyes glazing over as I presented the "Generational Berlin Wall" concept, created to show the audience not from a demographic and cost-per-point standpoint, but from a developing market perspective. A few advertisers were beginning to get it, but the process was painfully slow.

But while I was frustrated by the incremental progress, something was happening below the surface that few

could see: the development of sales managers and salespeople who understood that selling Alternative successfully required several more steps than working in "easier" formats like AC, Country and News/Talk. These were young professionals who were not only energized by the challenge, but who had the tools to understand and communicate the concept with conviction and passion.

These are people who today are responsible for the improved power ratios and profitability that Alternative stations enjoy. Professionals like Doug Abernathy, who was at KDGE (The Edge)/Dallas; Jennifer Wisbey at KNDD (The End)/Seattle; Matt White at WKQX(Q101)/Chicago; Fran Marcone from WXDX/Pittsburgh, and now at WPBZ (The Buzz)/West Palm Beach; Jennifer Mefford, who was at KMYZ (The Edge)/Tulsa; Cathy Hentrich at KPNT (The Point)/St. Louis; Don Tomasulo at WEDG (The Edge)/Buffalo; and several others who are primarily responsible for the financial success of the Alternative format. Without their commitment to changing the perceptions of the ad community, many of these stations wouldn't have survived even with their solid ratings.

The Ford Focus Explosion

I've witnessed several sales breakthroughs at the station level, where true believers were corralling banks, car dealers and even grocery stores. But the debut of the Ford Focus symbolized a major breakthrough for the format. Here was one of the most conservative corporations in America, with a median customer age of 47, deciding to invest \$100 million to market a car targeted at 19-year-olds. By any measurement, this was a far cry from the days when stations could only generate used car dollars from local dealerships.

As part of Ford's mission to make this project successful, I was brought in to train clusters of Ford dealer groups in their Eastern division. My role was to educate these salespeople on how to communicate with these new, young customers. While I was excited to be in a position to make an impact that could help generate significant local revenue for our Alternative clients, reality set in during the first meeting. I realized that the median age of a Ford salesperson was 53 years old and that their idea of cutting-edge humor was Jackie Mason.

But Ford Focus opened the floodgates by demonstrating the importance of the youth market for companies desiring to grow their business by reaching new generations of customers. And, by their investment, Ford reinforced the buying power of this group, motivating corporate America to follow suit.

As I listen to our stations today, I'm consistently blown away by the number of car dealers, financial institutions, shopping malls and other mainstream clients who've bought into the message. It was the Focus that really got the ball rolling.

Managing Perceptions

It always was, and will always be, about managing perceptions. I start off every sales meeting with new clients with the same given: that if their ratings doubled today, their revenue wouldn't keep pace, because the Alternative audience has a lower perceived value than other formats.

I learned this at WRIF in the '70s, and I see it today: The Alternative stations that manage the perception of their audience and build their value proposition are financially successful, the ones that sit and wait for things to happen ultimately fail, and the stations that understand and aggressively attack the negative perceptions wind up as superstars in their companies.

Of course, it's easy for a consultant to lay out the steps necessary to close business, but it has to happen on the street. Sometimes salespeople need to take matters into their own hands to move the needle. Several years ago I was out on a sales call with a very attractive female account executive. She asked me to meet

There's always room for passion, innovation and commitment when selling Alternative radio.

with the biggest car dealer in town because she was getting nowhere with him.

We went to lunch with this guy, who was right out of central casting: 50-something, pot belly, pounding down the cocktails — you get the picture. Throughout my well-crafted pitch (which was having zero impact on him) he completely denigrated the station's audience, telling us that he'd refuse to sell a car to a pierced, tattooed loser who listened to our station.

By the end of the meal I realized that I wasn't being paid enough to put up with this abuse. I turned to the AE, who had become very quiet. I could tell she was as pissed off as I was, and I asked her what she thought. After a moment, she turned to the client and asked with a sweet, Southern accent, "Would you sell me a car?" After leering at her, the car dealer replied, "Darlin', I'd sell you whatever you wanted." She then stood up, lifted her blouse to reveal a pierced navel, then pulled down the waistband of her skirt to reveal a beautiful rose tattoo in a place I'll leave to your imagination.

That just shows that there's always room for passion, innovation and commitment when selling Alternative radio. And, by the way, we walked out of the restaurant with a large order.

The Origins Of Knowledge

MENTORS

Lance Hale
PD, WLRS/Louisville

I've been extremely blessed to work under some of the very best programmers in the country. Hurricane Shane before he moved on to WRAX/Birmingham. Shark before WSUN (97X)/Tampa. Lee Daniels before WZTA(Zeta)/Miami. John Rozz at WJBX (99X)/Ft. Myers. I also have to give a nod to Alan Sneed. They have all played a large part in making me the programmer I am today.

Hurricane and Shark gave me my first opportunities on the airwaves of Southwest Florida. John and Alan have spent a great deal of time with me over the past year and a half, teaching me the intricacies of riding that fine line between being the coolest station in the market and being a major revenue player by programming to the masses.

Lee Daniels, though, made me want to be a programmer. He showed me how to have fun on the air. He taught me how to fuse mechanics and personality. He taught me that the overall sound of the station is far more important than the individuals on the station. He basically showed me that there's more to it than just talking on the radio and playing songs. I learned how to be a good jock and to care about the music I was playing, the imaging between the songs, the features, the promos, the contests — even the commercials.

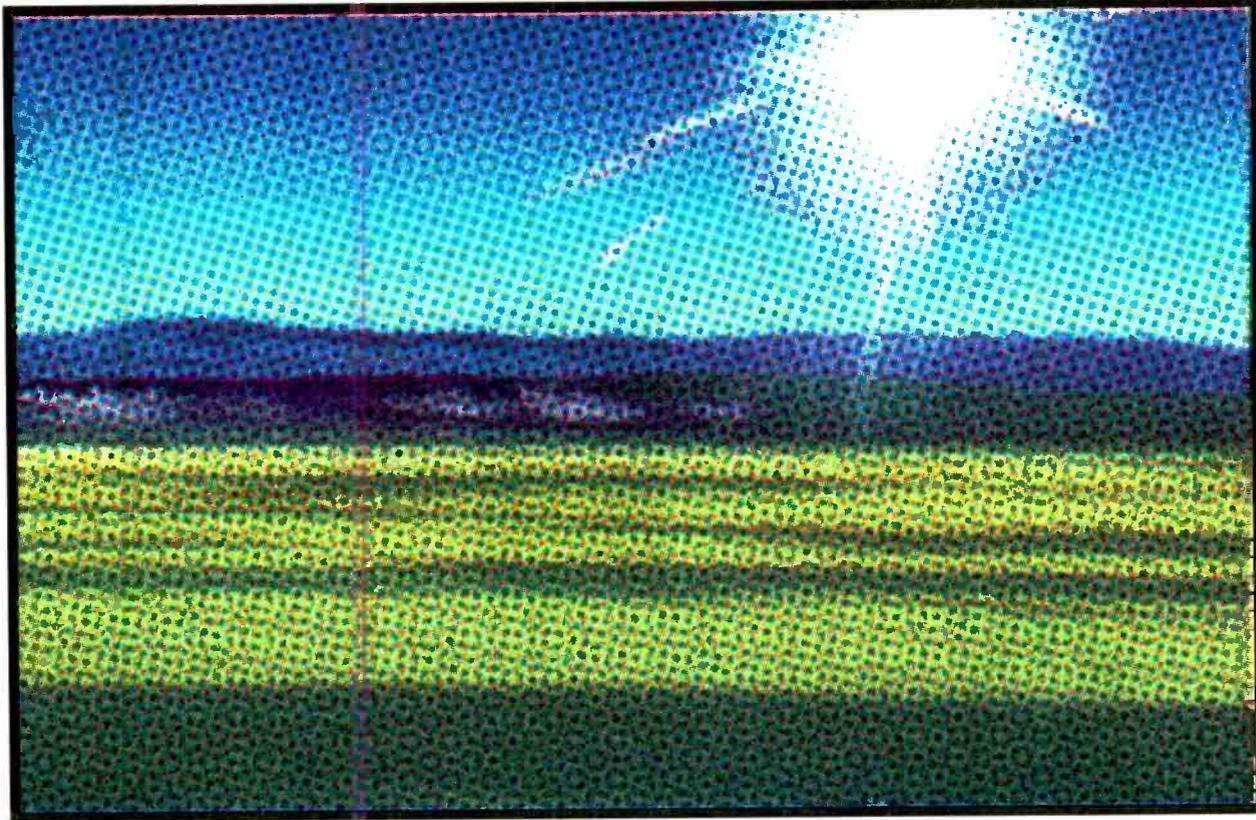
I learned how to be creative and make the most of what you have. I learned that all publicity is good publicity. I learned that the competition is the competition. You need to know they exist and be aware of what they're doing. Most important, I learned that, when you are the person in charge, you need to lead by example. You need to believe in the music. You need to live the lifestyle. You need to be a good jock. You need to make sure that everything going on the air makes that station better. Lee did that for our station, and I only hope that I can come close to that in the future. Thanks, Lee. ■

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The ORIGINS of KNOWLEDGE: LEARNING

A compendium of lessons learned

This is good stuff. I was a little concerned how people would respond when I put a request out for lessons that people had learned, but I wanted to do my best to bring knowledge and learning to the forefront of our consciousness and hopefully spread some wisdom at the same time. Luckily, the responses were amazing, from Mike O'Connor's advanced thesis on lessons you can glean from diary reviews to Al Parinello's heartfelt appreciation of the best advice he ever received.

Part of what makes this information compelling is that no one talks about learning anymore. Well, that's not true — people may talk about it, but very few do anything about facilitating it. I'm sure I'm not the only person who has heard that young programmers aren't given the essential ingredient they need to improve their art anymore: time. Teaching takes time, learning takes time, and time appears to be just too precious a commodity these days.

Perhaps I'm being a bit cynical, but the signs are out there. In this special the difficulty of learning in the current radio environment is mentioned more than a few times. I wanted to do something about that, and that led to the pages on this subject that you now hold in your hand. There are quite a few of them, and that's by design: I think it is that important.

The whole process of teaching and learning about radio became top-of-mind when I wrote a column about my own experiences. I had the luxury of being able to go from town to town to talk shop with programmers about their stations. While writing the piece, I wondered if anyone had a similar experience: Do young programmers still try to call "old pros" in the hopes of receiving a shared bit of wisdom here, a bit of knowledge there? With more centralized programming and the unacceptable risks of allowing someone to learn on the job, it certainly appears that such things don't

“Everything changed when I began conscientiously taking care of the next guy.”

Al Parinello

happen much anymore.

So I thought I would *make* it happen. I would compile a list of these stories. It would be a jumble. It would be random. Some stories might not make sense to anyone but the teller; others would have little to do with radio but would be extremely educational nonetheless. In short, I would present what professionals in our industry feel were the important lessons they learned and how they learned them. It would be a small step, but a good one. And I'm happy with how it turned out.

I didn't want to limit this to the radio industry though. The record industry has seen much consolidation, and promotion departments no longer have the luxury of a national promotion person whose sole job is to nurture and oversee the herd of cats that is a promotional field staff. In other words, a key piece of promotional education no longer exists at a lot of companies.

That reminds me of the importance that individuals play in learning. While the term *mentor* implies a greater amount of day-to-day instruction than most of us have experienced, there can be no denying that we learn from those around us. In this sense, mentors (or those who lead us by example) are still incredibly important. This is amply illustrated by the tributes to mentors that kicked off this special and that are spread throughout it.

So, here are some lessons from professionals young and old, important lessons learned over years in the radio and record industries. You may not learn anything from the following pages (although I bet you will), but if the process of reading them inspires you to share some knowledge or ask a question, it will all be worthwhile.

Al Parinello
GM/PD, WJSE/Atlantic City, NJ

One of the most difficult challenges for any young married man is to have a serious personal discussion with his father-in-law. That's what I decided to do one day in 1975. I had married Anita only a few years earlier and felt uncomfortable discussing anything of a personal nature with Frank Palermo, her dad.

Frank was an impressive figure. It took him over 40 years, but he built his father's wheelbarrow and seed store into a large New Jersey supply business. Along the way he proudly served in the Army, became an attorney and enjoyed a secondary career as a successful real estate investor and developer. Everything he touched seemed to effortlessly turn to gold. My floundering career, on the other hand, left Anita and I struggling to pay the bills.

At the predetermined time, we sat

down and talked. I asked him the money question right away: "What would you consider to be the most valuable philosophy that has made you so successful?" I waited for the obligatory "Work hard" and "Stay clean" responses. What I heard, however, became the foundation and bedrock of my professional career: "Always leave something on the table for the next guy. Never take it all." Wow! Those words resonated in me.

I was with ABC-TV at the time, and my job was to work on affiliate advertising avails and to extract every dollar I could from them. My boss was constantly telling me to squeeze the affiliates and to get tough if they didn't bend. This was clearly contrary to Frank Palermo's advice.

Everything changed when I began conscientiously taking care of the next guy. This philosophy is powerful in a twofold way. First, the person you're dealing with doesn't feel pillaged after doing business with you, and, more important, the next guy becomes an ambassador of goodwill, because he gets something from the process. Everybody wins. I think this is a lesson much needed in the radio business today.

I'm convinced that WJSE is the leading Rock station in South Jersey because this is a foundational philosophy of our company. Thanks again, Dad.

Turner Watson

Asst. PD/MD,
WXNR/Greenville-New Bern, NC

One of the best lessons I ever had was seeing a well-done presentation on perceptual research presented by the Cumulus boys, Val Garris and the Dickey crew. It was amazing to me. You do music tests and a little



callout research, but perceptual research can help so much with the little intangibles. I learned (no, make that *confirmed*) that we in programming sometimes need to back up and see the big picture.

To put it in perspective, one of the questions asked of the research subjects was, "Who is your favorite morning show?" Our guys, Bob & Tom, scored really well. So did a couple of other local shows. But there, among the top five favorite shows in the market, was one that had been off the air for more than a year. It blew my mind. People actually didn't realize that this CHR morning show wasn't around anymore.

It made me think, "Hell, if they'll vote for this guy in a research poll, what'll they write in their diaries?" Perception is indeed reality. This particular show had been on for years in the market. After he was blown out, the listeners still associated his former station with him, and vice versa. That lesson also made me think about how hard it is to relaunch or completely flip formats. Overcoming heritage can be a real bitch.

The Origins Of Knowledge

MENTORS

Margot Smith
PD, KXNA/Fayetteville, AR

I can't name any one person who has been my mentor in my programming career. I tried — honest, I did! But to single out one person when I've relied on and learned from so many is an almost impossible task. So many people have given me sage guidance at just the right time in my development as a programmer. Dick Kernan believed in the "smartass" and helped me board the clue bus. Dickie Shannon started me on my love-hate relationship with Selector. Lorna Ozmon practically held my hand through my first programming gig.

Val Garris taught me the ins and outs of formatics and always gave me a lively debate on music. Dave Popovich showed me how to think critically about programming. Alex Tear led by quiet example. Allan Fee showed me what it really meant to program a current-based radio station. Greg Gillispie helped fine-tune the lessons of Val and Allan. Thomas Westfall taught me how to be more creative in my thinking.

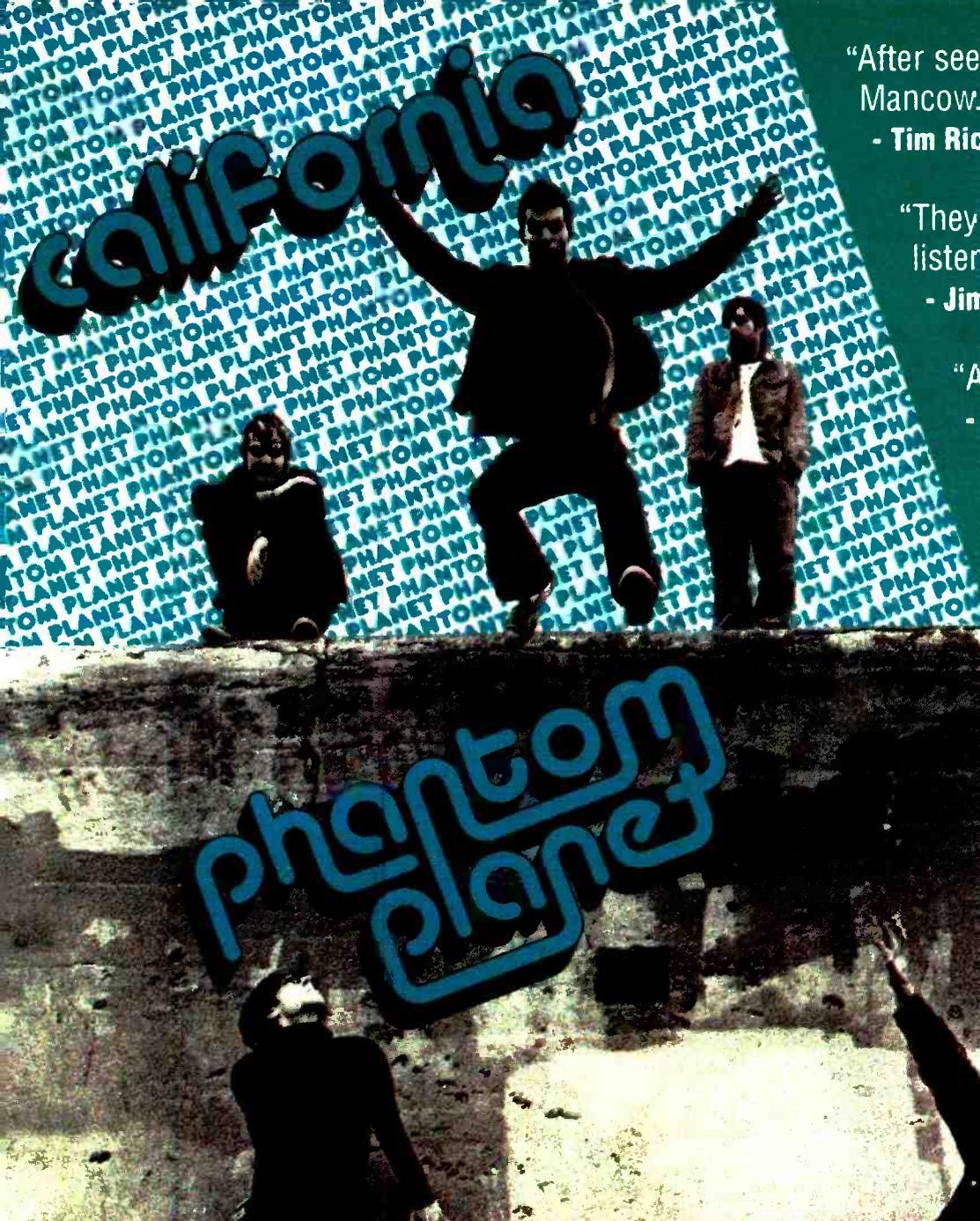
All these people, and more, were there during the many transitional learning phases in my career. Though some of the relationships were not always smooth, all of these people have left a part of themselves and their radio voices on my programmer's "inner conscience," which I hear almost every day. My knowing each of these people has given. My programming depth and value. ■

The opposite side of that coin was proven in an article by Kevin Stapleford that I read a few years ago. He talked about seeing a station logo on the side of a bus. The logo read "World Class Rock." On a whim, he decided to check out the station and found that it was really sort of mediocre. The problem wasn't the moniker — that's a big, ballsy-sounding slogan, perfect for certain mainstream Rock stations. The problem was that the product didn't match the branding statement.

If you're going to claim to be "World Class" then, by God, you'd better deliver. (Remember, the *Titanic* was unsinkable — whoops!) The points Kevin made were sort of the flip side of what I had learned from the Cumulus research. Perception is reality, true, but backing up your branding statement is invaluable in creating that perception.

I've seen Hot AC stations brand themselves as "Today's Best Music" and end

Continued on Page 55



"After seeing them live and then their performance on Mancow...I was sold! 'California' sounds great in Chicago!"
 - Tim Richards PD Q101

"They came to the station and played 'California' and the listeners started calling. PHILLY loves 'California'!"
 - Jim McGuinn PD WPLY

"ATLANTA loves 'California'!"
 - Leslie Fram WNNX

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Continued from Page 52

THE ORIGINS OF KNOWLEDGE: LEARNING

up getting swatted like flies when a true CHR comes along and gives the kids what they really want. Suddenly, the old AC sounds ridiculous trying to present itself as young and hip.

Basically, if you use a statement like "The Rock Station" or even "Extreme," the

"I don't think I ever learned as much in a radio station setting as I did sitting on top of a cement picnic table, clipboard, pen and CDs in hand, listening to David Carr while he walked around looking up at the stars and talking radio."

Michael Todd Mobley

music, imaging and personalities better reflect that statement. That way, you can really be extreme, instead of just talking about it.

Jeff Appleton
VP/Promotion, Razor & Tie



We all like to talk about how what we do comes down to relationships, but I think we all have one or two of those situations that remind us that is not just a cliché. I have many examples, but two

that immediately come to mind involve Al Hofer, when he was at KSHE/St. Louis back in the mid-'80s, and Doug Podell, after he left WLLZ/Detroit and went to WNCX/Cleveland.

Starting with KSHE, I was working the AC/DC album *Flick of the Switch*. KSHE had played everything from AC/DC, and I thought I had an out of the box add, no problem. Well, I called for the add, and it wasn't there. I got on the phone with Al, and he informed me that it was no mistake. Rick Balis wasn't digging the album. Vince Faraci, my boss at Atlantic, hit the roof, and I had to get to St. Louis ASAP.

The next day I was doing my best to convince Al and Rick. Rick left the room, and I was standing there screaming at Al. I am not a screamer, but I just let fly with a verbal assault. The whole station was watching and hearing this. Al fired back.

After about 10 minutes, everything stopped. We just looked at each other. Then — why, I'll never know — I said, "Hey, you want to grab lunch?" Al said, "Sure," and off we went.

We didn't discuss AC/DC at lunch. We talked about everything but. The record was added the following week. I learned a lot from that situation, but mostly it was what we all talk about but often forget: There's business, and there's personal. You have to learn how to handle both and know the difference.

I worked Doug when I was a local in Detroit and he was at WLLZ. Doug and I established a good working relationship. When he left to go to WNCX, a lot of label people stopped calling him, and they certainly didn't service him with product, because he was at a Classic Rock station. I guess I was still too much of a newbie to know that was standard operating procedure. I kept sending Doug music. If I was in Cleveland, I would call him and visit or maybe go to lunch.

I just figured that he had helped me out when he was in Detroit. He helped me break some records. (And, yes, he also helped ruin some of my weekends by playing records weeks early — most of the time before I had even heard them!) My point is, I never thought much about it; I was just doing my job.

When Doug went to WRIF/Detroit, I called to congratulate him, and he thanked me for being one of the few people who continued to work with him while he was in Cleveland. He also mentioned what I did to other people. Because of this, any problem that has ever come up between a label I worked for and a station Doug worked for, we have always been able to work out in a mutually beneficial way. We both win.

I also want to say that I feel fortunate that I am getting ready to celebrate my 20th year in promotions. My mom still wants to know if I intend to do this for a while. I have worked with some amazing people over the years. Some of the best were Doug Morris, Dave Glew, Polly Anthony and Chris Blackwell. Geez, Phil Q was my local A&M rep when I was in radio. I also had Barry Lyons, John Sykes, Bruce Moser, Kevin Sutter, Michael Plen and Marc Bensch as my promotion people when I was programming. I learned from all of them.

What is sad to see right now is that there are some awfully good promotion people out of work. Any one of them could improve a label's promotion department. Don't overlook them. Don't forget them. Reach out and make a phone call to them or for them.

John O'Connell
PD, WPBZ/West Palm Beach

Radio is a very cruel business, but cruelty can teach you lessons that last a lifetime. In July of 1993 I learned one that I still reflect on almost every day of my life. I had been working at WJMN/Boston as a sidekick-producer-sports guy on



the morning show. Earlier that year the station had switched formats from CHR/Pop to CHR/Rhythmic.

As usual, the management gave everyone the speech where they say, "Don't worry. Everything's going to be fine." Well, it wasn't. Less than three months later I was unemployed. When I asked why I was being let go, I was given the other standard line: "We've decided to take the show in another direction."

I'll never forget calling my wife at the time and telling her that I had lost my job. My head was spinning, and my stomach was turning. Seven months earlier we had had our second child, and now I had no way to support my family. Panicked, my wife called a friend of hers and asked if I could work for him until I found a job.

Twenty-four hours earlier I was doing what I loved. Now, I was up to my eyeballs in grease, working as a rigger and driving a truck. In short, riggers are guys who move objects from as small as a couple hundred pounds to things as large as 40 tons. The minute I walked in, I knew it was not for me, but it lasted much more than a minute. It lasted 18 long, grueling months.

I found myself in places that most people never see or want to see, from the inside of incinerators, decrepit factories and bank vaults to the tops of buildings and warehouses. I spent endless hours hauling, rigging, floating and moving equipment that was never meant to be moved. It's hard work. It does a number on your body, and one wrong move can mean serious injury or death.

As time went on, I became depressed. I had exhausted what I believed to be every possible way to get back into the business that I loved, and nothing was going my way. Sure, I had interviews, but most of them were out of courtesy and never amounted to much. A few led to part-time work at dead-end stations. A few people even told me that I was overqualified, if there actually is such a thing. I felt like I was going nowhere fast.

It was Thanksgiving 1994, and I was at an all-time low. I am not embarrassed to say that I was suicidal. Christmas was a month away. I had a wife and two beautiful children to support, and I was feeling like a failure. I had been in radio since I was 16 years old, and it was all I knew or wanted to know. I had hit rock bottom, or so I thought.

Then, out of the blue, I got a call from a woman whom I still consider to be my angel. Her name was Beverly Tilden, and we had worked together a few years earlier at WXKS (Kiss 108)/Boston. Bev had heard from former Kiss 108 and WJMN (Jam'n)/Boston PD Sunny Joe White that I was still unemployed. She wanted to know if I was interested in a producer's job at American Radio System's WEEI (Sports Radio 850)/Boston, where she was the Promotion Director. She told me that it didn't pay much, but it was a way back in. I jumped at the chance. On Dec. 14, 1994, I was hired full-time to produce sports talk. I could finally throw away the rigger's

The Origins Of Knowledge

MENTORS

Chris Reeves

PD, Waitt Radio Networks

It all started with those damn morning announcements in high school. Then it was time for me to move on from high school to college life at the University of Wisconsin, Oshkosh. I got involved early with the college station, WRST, and started classes with the one and only Ben Jarman. It was Ben's laid-back attitude that made radio fun. From razor-blade splices to the cueing of carts, Ben taught me all I needed to know to make the jump to commercial radio.

After a short time at WRST I found out about a part-time opening at WAPL/Appleton, WI. Long story short, I ended up getting the gig thanks to PD Garrett Hart, who believed in me.

While at WAPL, I continued going to school and working part-time on weekends. I would have weekly airchecks with Garrett, and I would hang out afterward to talk with MD Bob Baron. I picked up many things from Garrett, Bob and, of course, Ben while attending classes. Gaining the initial confidence in college was key, but it was Garrett and Bob who really worked with me and helped me along the way.

I learned that interaction with the community and the clients was a key to success. Taking that extra step for someone went a long way. Preparation was a must as well — for instance, always being ready for your next break, looking good while doing personal appearances and always treating a listener with respect. Be positive, have fun, and get creative! (And, of course, never eat or drink in the studio!) ■

uniform and get creative again. For the first time in a year and a half I was happy.

Most would think the story ends there, but it doesn't. One night, while roaming the corridors of American Radio, I ran into this really cute girl by the name of Amy Doyle. She was the MD at WBMX (Mix 98.5)/Boston under Greg Strassell.

My job was to write and produce new production for the sports talk shows at the station down the hall. I was using mostly alternative music at the time, and what little we had was locked away in the music library. Amy had the key, and after I had borrowed it 30 times or so, we began to talk about our passion for the music and the lifestyle.

Continued on Page 56

Continued from Page 55

THE ORIGIN OF KNOWLEDGE: LEARNING

In February of 1994 Amy pulled me aside and asked me if I wanted to become involved in a project that she was working on. She explained that Steve Dodge was getting ready to possibly sign on an Alternative station in South Florida. She asked me if I had any interest in helping her pitch for the job as PD. She told me

“The most credit must go to the people who have worked for me. They taught me, as a manager, that I really work for them.”

Tim Maranville

that we needed to develop a game plan so that she could approach Steve. We went to work.

We sat on the floor of her Commonwealth Avenue apartment and built the entire radio station on a white, lined pad of paper. From the name to the music to the initial imaging, it was all there from the ground up. We called it “The Buzz,” because, at the time, there were no other stations with that name and, to us, it was perfect.

A week later Amy met with Steve and made the presentation. One month later she got the go-ahead, and we began construction of the sign-on and the initial production. We met at odd hours in a small, out-of-the-way studio so that no one would know what we were doing.

On July 3, 1995 we signed on WPBZ (The Buzz) in West Palm Beach with Amy as PD and me as Asst. PD and Production Director. I was back in the game and having the greatest time of my life. I was there because I never gave up the fight. I could have many times, but I didn't, and I thank God for that every day, because I was close, very close.

A year and a half later Amy moved to Dallas to become PD of KKZN (The Zone), and I became PD of The Buzz. One year later I took over a second station, a Hot AC. My dream had finally come true. I was where I had always wanted to be, doing what I'd always wanted to do.

While the story's not short, the lesson is: If you want something bad enough, you can have it if you don't give up the fight. Radio is unforgiving. It doesn't matter what you did last week or last hour, it's what you're doing right now that counts, and people remember that. The other lesson is one that most people forget: This business is very, very small. Treat people with respect. If it wasn't for someone I had worked with years earlier, I wouldn't be here today.

Gary Spivack VP/Alternative & Rock Promotion, Capitol

I keep relearning the same lesson. Promotion 101: Never refuse airplay. Remember this if a station — of any format — wants to play a song that may be a little before your record label's timetable. Slots on radio station playlists are tighter than ever, and getting new airplay should never be taken for granted. If a station actually wants to play something you are promoting or even *about* to promote, make it work. You might not get another chance.



Jack Daniel PD, WEND/Charlotte



I've learned so many things from so many people that it's hard to cite one particular event as a programming revelation, but I will do my best to give credit where credit is due. Since we all steal in this business, I'll probably do so without realizing it.

I'd like to quote some phrases that have always carried me when the mission gets a little cloudy and explain what I interpreted them to mean and how I have used them to try to do my job.

People don't know what they like, they like what they know: Keep your radio station superfamiliar if you want to win. People who call your radio station asking you to broaden your playlist will only spell your doom if you let them influence how you rotate your big hit records. I've been accused of keeping a fairly tight playlist over my career, and every time I start to second-guess myself, I think about this phrase and credit it to the late Lee Michaels of Burkhart, Abrams, Michaels, Douglas, circa 1980, when I was Programming WRQQ/Charlotte.

Variety is “Play my favorite songs over and over again”: Variety is a perception of the listener. Their favorite songs is their variety. This has kept me from expanding my list to try to give it variety. Well-researched songs that play in rotations that mirror their scores are always the best way to move the needle. Cume-appeal is essential, but you still have to balance, especially in the Rock world. There is a need for image tracks, but you have to fill in the holes with records that can appeal to the P2 and P3 listeners in your audience, depending on the competitive situation that you're in. I credit this to Don Benson, with whom I worked in 1986.

The listeners pick the hits. A PD's job is to pick the best stiffs: I've often thought it was ludicrous to give a PD credit for picking a hit. Through sales, phones and research, the listeners pick the hits that will rise on the charts in any given year. Having said that, I know that a PD stepping out early on a song, especially in an influential

situation, will put a song out there, but, ultimately, the listeners, who don't live in the world of knowing who the PDs are, will determine a song's fate.

There is a small percentage of big hits in a year in any given format. Go look in your “trash” category and see how many didn't make it. Some of them are decent songs, some aren't. Take a certain amount of pride in the good songs you added that didn't make it. It was and is a good part of your station blend. I'll give Steve Rivers, when we worked at Pyramid, the nod on teaching me this.

Pete Rosenblum VP/Promotion, Mammoth



The biggest business lesson I learned was at the young age of 19, while interning for Larry Braverman at Elektra. He was doing marketing at the time. I was at some new-release party and, of course, schmoozing with all the assistants. One of them asked me what I thought of Larry and how I liked working for him. I answered that Larry was a great guy, but that he had about a million CDs in his office and had never offered me one. (Remember, these were the days when I was young, and seeing that huge amount of CDs was like being a kid in a candy store.)

A few days passed, and Larry called me in and said, “Hey, kid, take whatever you want,” pointing to a humongous stack of CDs. My mouth dropped, and I immediately moved in for the kill with plenty of empty boxes in hand. I was so excited, I couldn't contain myself. On my way out of the office, tons of CDs in tow, Larry stopped me and said, “Don't ever tell anyone that I don't take care of you.” I never felt worse in my entire life, and I learned at a very young age one of the most important intra-office rules: Don't ever talk about someone behind their back.

Mike O'Connor PD, KTCL/Denver



Listeners are our greatest teachers.

Arbitron asks them what stations they listen to and for how long. It even asks for their criticism and comments. Everyone in the industry should spend a day in

Baltimore at Arbitron or, at the very least, read the comments now available in PD Advantage. Arbitron diarykeepers will teach you a lot. I wish I had traveled there at the beginning of my career.

Diarykeepers taught me that media clutter makes them confused. They'll attribute morning shows to the wrong station. They'll get the call letters wrong or forget to enter them altogether. People keeping a diary report listening to 93.7 when they mean 97.3, or they'll write

The Origins Of Knowledge

MENTORS

Mike Murphy PD, WDYL/Richmond

While most people in this business will credit their first PD as their biggest influence, I must credit several people. I believe that experiences, whether good or bad, lead to shaping you both as a person and a programmer. I have to credit Al Severy first. He was the guy who gave me my first job, at WLKZ/Wolfeboro, NH. More important than a chance, he pushed me to live right and make wise choices. While this didn't always work, his heart was in the right place.

I couldn't finish this without also giving my thanks to JR Edwards, Sunny Jo White, Dallas Kincaid, Lee Trapp and Jody Drury. These are people who believed in me when I didn't really believe in myself. They stuck with me through the mistakes and gave praise during the successes. While every person has impact, I learned the most from these people. The way they handled themselves professionally and personally and how they impacted their communities.

I almost forgot: I have to say a special thanks to JR and his wife for letting me stay at their house and use the laundry. The early '90s were pretty lean times, and I'll never forget their generosity. Yeah, I drank all the beer. ■

“flipping stations” in the space that asks for the call letters, or they'll cram six stations into a listening span of 15 minutes, resulting in no credit for any station. They'll report listening to stations mostly by entering the frequency position and only rarely refer to the station nickname.

Had I known then what I know now, I would never have let any production element or on-air break run without mentioning both frequency position and call letters. I'd make the frequency position the largest thing on the billboard. I'd make sure that the morning show always gave the station name and frequency position every time they said their show name. I would have made sure that all promos I ran did so with enough frequency to get the message across — at least a hundred times. I would have limited the number of thoughts on the radio station to one or two, and I would have hammered them so that my station could work its way out of the maze of clutter in the listener's mind.

Arbitron diarykeepers aren't as close to things as we think they are. I've found that

Continued on Page 58

*Relationships are the foundation on which
we have built our business.*

*These relationships continue to be the driving force
behind our success and the success of our radio stations.*

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*Working hard for our clients is something we have never
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Continued from Page 56

THE ORIGINS OF KNOWLEDGE: LEARNING

it takes a while for them to notice format changes, let alone small music adjustments or DJ changes. The phase you add more '80s to the mix at your station is the phase you'll see an Arbitron diary comment from a P1 that says you don't play any '80s. Nine months after you bring back a popular morning show to the market, you'll read several comments saying, "I wish someone would bring Biff and Bob back." I always laugh at the person who wants to do a perceptual after the new morning show has been on for three months.

I've also learned that even when Arbitron diarykeepers get it right, stations can shoot themselves in the foot. For example, stations that do not fill out their station information packet, which makes it easier for Arbitron to give credit. Michael Eisner, are you listening? Disney stockholders take note: You've lost credit for three consecutive books in Albuquerque because the station did not submit "Radio Disney" as its slogan ID. You lost quarter-hours in Minneapolis for the same reason in the fall 2001 survey. I saw it in black and white: Radio Disney written down, no credit given. How many other Radio Disney managers have failed to fill out a simple

"As a programmer, you are part coach, psychiatrist, parent, Zen master and friend."

Mike Murphy

piece of paper, costing them potentially millions in revenue as the result of reduced market share. Lessons learned.

According to Arbitron diarykeepers, normal listeners spend far less time with their radio stations than we industry types do. You are lucky if you get more than a half-hour of reported listening on any one occasion. You are even luckier if you get more than two days of reported listening. Without callout research at my disposal, I tended to use my personal consumption — or, worse yet, industry charts — as a guide for moving music through the system.

Had I known early in my career how normal people listen to the radio, I might not have been so quick to put new music into power and to put power songs into recurrent and recurrences into rest. It wasn't until I started looking at callout research that I realized just how long it took for normal listeners to become familiar with a record. When a normal listener really liked and wanted to hear a song, I had probably taken it out of rotation for fear of it being burned. Lessons learned.

Arbitron diarykeepers like to bitch and complain a lot. I wish I had seen comments about excessive talk earlier in my career. I might have paid more attention

to the mechanics of my clock. I might not have scheduled a liner about a car giveaway adjacent to a long promo about the very same contest. I might not have allowed 45-second production elements to run out of a six-minute stopset. I might have paid more attention to DJ word economy — making the point in 15 seconds. I might have paid more attention to thought-stacking in a liner or promo. Less is more, and more lessons learned.

Arbitron diarykeepers tell us that they tend to listen to radio stations at the same set times from one day to the next. I wish I had mastered Selector music-scheduling software earlier in my career. I might have done a better job of making sure that both new songs and old songs played in as many different hours as possible before repeating in the same hour. I wish I had been more consistent in setting my station dayparts and song dayparts. Defining morning drive as 5-9am then dayparting a song for no 5-8am play meant that when the song did play in the daypart, it would always play during the 9am hour.

Arbitron diarykeepers tell me that satellite radio might work. Complaints about commercials on traditional radio are at eardrum-bursting level. Some express a willingness to pay for commercial-free music channels, others happily settle for commercial-free Internet radio. We should take our listeners' comments seriously to avoid the "woulda, shoulda, coulda" *deja vu* we'll undoubtedly experience in the future.

Lessons learned.

Lance Hale

PD, WLRS/Louisville

The most important lesson I learned? That's easy. It was when Alan Sneed became consultant of WJBX (99X)/Ft. Myers and started making all of these subtle changes. I questioned everything. I thought that when someone called and requested a deeper cut from their favorite band, we should play it. I thought wrong. I learned that you don't program your station for the 2% or so that calls in. There's no future in it. I learned the difference between a P1 and a P2 and how to cater to both of them. My eyes have been opened.

Mike Murphy

PD, WDYL/Richmond

When I was writing this, I was trying to think of one particular situation that would be beneficial to share. Several specific events come to mind, but I would like to speak in broader terms, if I can. Very simply: Treat people the way you would want to be treated.

As a programmer, you are part coach, psychiatrist, parent, Zen master and friend. Be the kind of programmer you've always wanted to be. Do what you say you're going to do. Treat your part-timers like humans. They have goals and feelings too. Make them pay their dues, but treat them the way you wish you had been treated during your early years. Be calm

and a problem-solver. Anyone can be a raving lunatic or ego-head, but how does that help your station win any faster? Wouldn't you rather have a staff that loved coming to work every day? Granted, there are situations that will require lunacy, but give your jocks a platform to be creative and support them — that's all they want.

I want to say only one thing about dealing with record reps: They have a job to do. While sometimes it can seem that they are compassionless weasels with their own agendas, maybe they feel the same about us. Make sure they have a plan for your station, and your life will be much easier — well, maybe not yours. Now, let's have a big hug.

Wendy Rollins

PD, KRZQ/Reno, NV



Due to the fact that I have been a programmer for less than a year, I am still learning as I go, but there is one piece of information that I picked up as a jock that still holds true. When I was working in Greenville, NC on a morning show, my co-host, Tommy Collins, and I had mandatory meetings every day with my PD, Jeff Sanders. There were three words that Jeff continually preached: Live the lifestyle. I try to continually remind myself of this. What are the listeners doing in their spare time? What do they watch on television? What do they care about?

I try to catch the late-night monologues and read as much as I can, but I find that eavesdropping does the trick. Listen to what your demo is talking about in the clubs and even at the grocery store. If you know who they are, marketing and imaging becomes much clearer. Research can only tell you so much, especially when you don't have the budget. You have to make that connection with your listeners every day. If you just listen, they will tell everything.

Margot Smith

PD, KNXX/Fayetteville, AR



When I started at Alternative WGRD/Grand Rapids in 1997, I began as the MD and had only previously programmed an Oldies and a Soft AC station. For a former punk rock chick from Detroit, WGRD was more my cup of tea, and I had no trouble relating to either my listeners or the staff. After Allan Fee left in August of that year, I put my name in to become the next PD. In the meantime, I was appointed interim PD.

At that time one-third of the very high-profile morning show left, as well as our consultant, our promotions director and our GSM. It was chaos! But those who remained were very loyal and very hard-

The Origins Of Knowledge

MENTORS

Kallao

MD, KOXR/Boise, ID

I've held the MD title here for a little over three months. I'm already exhausted. The display of red, green and black burned into the back of my retinas thanks to Selector is the love tap that welcomed me to the world of programming. Considering that I'm colorblind, it's especially difficult. However, a real testament to my endurance would have to be my present PD, Jacent Jackson, whose constant requests for more grunge music, grapes and wine and demanding dedication to "fillin'" it up, checking the oil and wiping the windows have really led me to being the outstanding MD that I am today.

In all seriousness, Jacent has been one of the best mentors I could have asked for. His compassion, understanding and, most of all, honesty have given me insight that I never thought possible. Rather than say Jacent is a radio guy, I think a finer compliment is that he's fun. He's fun to be around. He's a pal on the air and in the office. He's a genuinely entertaining person, who, like myself, often wonders how we get away with doing what we do for a living. However, underneath that fun, lighthearted mentality is a guy who knows his stuff. It's what makes him an excellent teacher: the ability to explain programming concepts while showing their relevance in application.

Jacent's a fan of the perpetual underdog, and his ability to turn me into a music director is an example of that. Just yesterday, after a few difficult hours at work, he asked me if I needed a hug. I said, "No!" of course. He hugged me anyway. *That is dedication.* ■

working, and we managed to pull it all together.

All the while I knew that my GM and his boss did not think very highly of my abilities. They made it clear to me that their gut feeling was that I could not keep WGRD growing the way Allan had, nor, from there, lead the station to the top of all the key demos. The way they presented it to me, I half-believed them.

When they hired a young man with very little programming experience to become PD, I retreated into my MD corner, licking my wounds and feeling like crap because I had more than shown that I could do the job — trends and extras were up and

Continued on Page 61

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Continued from Page 58

THE ORIGINS OF KNOWLEDGE: LEARNING

strong, we were getting a lot of press, the station sounded tight, we were making money, and everyone was working as one.

This person lasted about five weeks, and they gave me the interim PD nod again. As they conducted a very public search, I swallowed my embarrassment, but never my pride, and continued to guide WGRD through another transition.

This time I wasn't going to be so accommodating. I did something very unlike me at the time: I asserted myself to management. I set aside my idea that they must know more than I did because their suits were expensive, and I moved my things from my cramped MD quarters into the vacated PD office. I told my GM that I would be happy to move them out for a new PD, but, until then, since I was interim PD for the second time, I needed the tools that office had to do it right.

Finally, after what I jokingly called the "anyone but Margot" four-week search for the second time outside the building, the GM came to me and made me an offer. I was officially appointed PD of WGRD in late January 1998 and remained there until my resignation in July 1999.

It could have been merely a Pyrrhic victory, but I can proudly say that my team at WGRD continued to grow and the station became not only a lifestyle leader in the city, but a ratings leader as well, in all three key demos. All well and good, you say, but where's the lesson?

This is the lesson: Never ever let whether you get a job determine your worth in the business. Or your worth, period. It may sound easy now, because I eventually got what I wanted and did very well at it, but my pithy retelling of the events cannot adequately convey my exhaustion, frustration and confusion at the situation I found myself in.

Management is not always right. Never give up without a fight, and fight the battle smart. Unorthodox is never bad, as long as you don't hurt someone along the way. Risk can be good. And if you become a manager, or already are, never let anyone on your staff feel they are second-best.

And never lose your sense of humor.

Kallao MD, KQXV/Boise, ID



I had just started interning at WKQX (Q101)/Chicago. I was helping set up for a performance for a local band when a college class came through on a tour. James VanOsdol, currently MD at WZZN/

Chicago, who, at the time, was a week-ender and local music host, was around the studio prepping for the band. The person leading the tour introduced the students to James, and after James gave a brief rundown of his duties, a student asked the question, "What does it take to get on the air?"

James said something that I never forgot. He said that a lot of people think

you need to go to college or broadcasting school to run a board. He pointed at the jock who was on the air and said, "See that control board and those cart decks? It takes 20 minutes to learn how to do that. It takes someone who can communicate with people to stand where the jock stands. Read. Read magazines, read books, learn anything about everything you can."

I was so floored by his comments to a bunch of college kids who were probably in some kind of broadcasting school. Essentially, he was telling them, "You don't need that." He was so right. Four years later, in a world of few CDs and no carts, it's those who can communicate and entertain who excel in this industry. They are words that I never forgot.

Scott Jameson PD, WRZX (X-103)/Indianapolis



I haven't learned my greatest programming lesson yet, and I don't know if I'll ever learn it. Radio is a continuing journey filled with curveballs. I have, however, found some credos to live by that have helped me considerably.

1. **You missed a spot:** I feel fortunate that my first job in radio also included cutting the grass at the tower site. Nothing like hacking tall weeds to make you feel like you're in radio. Such humble beginnings make you appreciate everything else. They also help you teach younger people on the way up. No matter how shitty their shift or the 4am banner hangs, you've done the same or worse. When your people know that you're not speaking from some ivory tower, but from honest experience, it will show the next generation that hard work and determination still carry a lot of weight.

2. **Money can't buy you love:** I took a job once because the money was better than I'd ever been offered before. It was that classic struggle between greed and knowing that the job really wasn't for me. I kept telling myself to look past it. I took the job, hated it and had a GM who was like Hitler on a bad day. It was a lesson learned the hard way. All the money in the world wouldn't have made that gig any better. It also taught me to do my homework. If I would have done a bit of research, I would have noticed that I was about to be the sixth PD in a span of three years. Dumbass.

3. **Fore share:** Back in the '60s, pro golfer Gene Litler was on a tear and was winning or finishing in the money tournament after tournament. A reporter asked him what his secret was. Gene replied, "The harder I practice, the luckier I get." That sentiment relates to radio programming and ratings as well. As a PD, you have to constantly reinvent your product and really practice at getting better. The harder you work at your craft, the better your product and, hopefully, the luckier you become when the ratings come out.

I've also learned that hard work and making sure that your staff knows that you put in the time and effort to benefit everyone are key to respect. I've worked for stations where you hardly ever saw the PD.

4. **Redheaded stepchild:** Frank Wood, who purchased X-103 about 10 years ago, taught me so many lessons about using your station to draw attention to yourself. He strongly believed that the true magic of radio came out of a typewriter. I learned to position WRZX using his guidance, in terms of being unique and odd. Whatever we did in the early phases of X-103 was meant to help us cut through the clutter of other media and to make our new voice heard.

We always imaged ourselves as the little guy. We took the underdog role when we were on our way up, and we still do. Our 10th-anniversary imaging basically ridicules who we are and what we've done: "Celebrating 10 years of underachieving, the redheaded stepchild of Clear Channel Worldwide, WRZX/Indianapolis."

5. **Showtime:** When Jim contacted me about contributing to his feature on lessons learned, the first thing that came to my mind was event marketing. If you buy into the idea that radio is just another form of show business, this is the area of radio that programmers can really use to effectively brand their stations. X-103, like many other stations, has been fortunate enough to have strong events and festivals that contribute significant NTR to the station's bottom line. Equally important, however, are the loyalty and brand awareness such events add to the perception of our call letters.

I've learned that doing quality events for a fair price is the best way to hook up with your active audience. We do four annual benchmark events at X-103, along with other, smaller functions that generate cash, goodwill and call-letter retention. It's like Fan Appreciation Day at the ballpark. If you take care of your audience with big events, they'll stick with the team.

Shark PD, WSUN/Tampa



As far as the one defining lesson I've learned in my career, there isn't just one. A series of lessons (and teachers) has brought me to where I am today. In chronological order, here are just some of them:

1989: Doug Gillen, GM of my first station, teaches me the reality of a radio station flipping formats — that sucked!

1992: Nick Allen, PD of WKTK/Gainesville, teaches me the importance of executing the basics on the air, day in and day out.

1993: John Frost, OM of WJRR/Orlando, says, "You can say anything on the radio — *once!*" It's as simple as that.

1995: Tommy Kramer, the best coach of talent in the world, teaches me that, while

The Origins Of Knowledge

MENTORS

Pete Rosenblum VP/Promotion, Mammoth

I learned from the best in the business: Craig Lambert at EastWest, Greg Thompson and Matt Pollack at Elektra and Richard Palmese at Arista. Each of them had his own way of leading, managing and doing promotion, and I really enjoyed working for all of them. Craig taught me to be aggressive and persistent, Greg showed me how to analyze airplay, Matt introduced me to a lot of important people and taught me how to have the most fun possible while doing my job, and Richard and Clive Davis at Arista showed me how to win and to never settle for anything less than Platinum records — and I never will. ■

show prep is crucial, don't forget to capture the "now" moment on the air.

Finally, a collection of programming geniuses has taught me a million lessons about the importance of knowing your station and its role in your market.

Tim Maranville PD, KZON/Phoenix

You asked me to prop up that one person who "did it" for me and then present some lessons. Unfortunately, I've never been structured that way, so there is not one person who would hold up to the test you are putting forward. My learning and motivation have come from many, and not all of them in radio.

I grew up playing baseball, like many children. I first heard the words "killer instinct" from my Little League baseball coach, Mr. Tom Purcell. He taught us to win decisively, and we did. He also taught us to be humble in victory.

Like most teenagers, I learned nothing in high school, except how to drink without my parents finding out. I've forgotten who taught me that. In college, here in Phoenix, Coach Frye taught us discipline. I can still hear him shouting the words, "Make every routine play and the occasional spectacular one, and you will always win," as we were fielding our 160th infield fungo. He was also right.

I started in radio at the age of 11 in Las Vegas. The first thing I learned, besides running a tight board, was that radio is supposed to be fun. Mike McCarthy taught me that. He also taught me how to cue records (remember that?) and how to run a

Continued on Page 62

Continued from Page 61

THE ORIGINS OF KNOWLEDGE: LEARNING

tight board. Rick Denton, my second PD, taught me to take chances on people, as he took a chance by putting me on the air at a very young age. I still think he was right.

Dave Anthony taught me brevity and word efficiency. Dave Van Stone taught me to think outside the box and to laugh as much as possible on the job. Guy Zapoleon, my fifth PD, taught me music clustering and how to listen to music. Craig Parsons, my sixth PD, taught me local, local, local and how to clean a transmitter site. Jesse Bullet taught me to strive for perfection. He always used to say, "Tim, we fly F-16s. If we make a mistake, people die."

My first morning show partner, Rodney Schumacher, helped me discover theater of the mind. Todd Wallace and Jay Stone helped me discover contesting, with the Call Girl. Todd also introduced me to callout research, as he did so many of us. My second time around with Dave Van Stone, he taught me that big-market radio is just like small-market radio: "Salespeople never make a fresh pot of coffee, and that promotion must go on now!"

Those were my PDs. After that I was on my own to learn from people like Randy Rahe, who taught me how to sell in Fresno; Rob Balon, who taught me all about benchmarks, quality research and finding the researcher's motivation; Tom Watson, who taught me competitive strategy and frequency; Scott Shannon, whom I've never met, but who taught me in an R&R article to "learn how things work"; and Chuck Artigue, who taught me "You can do it for less ... no, less than that." Chuck also taught me fiscal responsibility and how to make every single dollar count. Clancy Woods has taught me to reinvent weekly how we approach our jobs.

With all of that, the most credit must go to the people who have worked for me. They taught me, as a manager, that I really work for them. I'm the guy with the responsibility of enabling them to create the product. People like Dave Pratt, Bill

"We all like to talk about how what we do comes down to relationships, but I think we all have one or two of those situations that remind us that is not just a cliché."

Jeff Appleton

Gardner, Tim & Mark, Dave Smiley, Greg Simms, Naryan Lewis, Jack Dean, Paul Wells, Craig Hunt, Todd Walsh, Paul

"Never ever let whether you get a job determine your worth in the business. Or your worth, period."

Margot Smith

Peterson and many others have taught me to respect them as artists, treat them with dignity and be a good listener. It is a book, rather than an article, that would reveal the massive amount of discovery in my career that came from team-member feedback.

I know this looks like an Academy Awards speech, only shorter. However, this is how I have learned and how I continue to learn. I feel very lucky to have had the opportunity to learn from the fine people mentioned and from all of those not mentioned. Still, despite all of this learning, ask any of my employees, and they'll tell you, "He don't know jack!"

Michael Todd Mobley
PD, KQRX/Odessa-Midland, TX



There are many lessons I learned from David Carr. Instead of what those specific things are, it's more interesting to know where I learned many of them. Friday nights I hosted a retro show from 10 to midnight. I would end my afternoon shift at 7, and David and I would drive to O.C. Fisher Lake. There was a place called Wink Hill. You could see dozens of radio towers across the area. It was a cool place to hang out that the high schoolers had forgotten about.

We'd take a few beers. I'd grab my two boxes of CDs, and we'd knock back a few while I planned the show for that night. We'd listen to the night guy and call to give him hell whenever he screwed up a break. It was during those times that David would tell me stories of KVIL and Dallas radio. Along with the war stories, he would also tell me *why* things were done the way they were. It was through those tales that I picked up promotional ideas and learned about formatics.

I could ask one question, and he would answer for 20 minutes. Then he'd say something like, "Sorry, I'm going on too long." The biggest lesson here is that, when I would shut up and listen to what he was saying, I would learn 10 things beyond

what my original question was. When you find a PD who is willing to take the time to not only show you how things work, but also why they work the way they do, that's when you've tapped into a gold mine of information.

I had been in radio for about 10 years at that time. I don't think I ever learned as much in a radio station setting as I did sitting on top of a cement picnic table, clipboard, pen and CDs in hand, listening to David Carr while he walked around looking up at the stars and talking radio. The lessons don't always happen in a PD's office.

Dave Stewart
PD, KKND/New Orleans

Too many people have influenced my career over the years to pick out one mentor, but I will tell you about the most influential phone call I ever received. In 1993 I was at Active Rock WARQ/Columbia, SC.



Radio Equity partners had purchased the station, and I was promoted from MD to PD. I immediately began to lobby for a flip to Alternative, which company CEO George Sosson agreed to. We flipped about a quarter of the way through a book, and, since we didn't get trends, we didn't have any idea how we were doing until the day the whole book came out.

Well, the station's 12+ went 4.7-4.4, and I was fairly suicidal. About two minutes after I got the numbers, I was paged throughout the building: "Dave Stewart, George Sosson on line one." I wiped the cold sweat off my forehead and picked up the phone. Before I could get a word in, Mr. Sosson proceeded to heap tons of praise on my efforts, citing his recent visit to the market. He gushed about how great the station sounded, repeating over and over again his confidence that the numbers would come.

That phone call taught me everything I needed to know about following through on a game plan and giving your people the support and freedom they need to execute your vision. By the way, the next book WARQ went 4.4-7.1.

"In a world of few CDs and no carts, it's those who can communicate and entertain who excel in this industry."

Kallao

The Origins Of Knowledge

MENTORS

Leslie Fram
PD, WNNX (99X)/Atlanta

I believe that mentors surround us in our daily lives. My first ones would be my mom and dad, who tolerated my obsession with The Beatles and accepted the fact that my first real airshift at WABB was 3-6am. They understood my passion for music and encouraged me to pursue the wonderful world of radio.

At WABB/Mobile, owner and manager Bernie Dittman, one of the premier radio pioneers, gave me my first opportunity to spread my wings. Through his actions I learned the meaning of a true work ethic. He was the first to arrive and the last to leave. As many of us who began in smaller markets know, you don't always have the luxury of budgets and, in many cases, a promotions director, but Bernie showed me that, through developing relationships in the community and with business colleagues, you can always get what you want. Those early years proved to be invaluable not only on a professional level, but on a personal level as well.

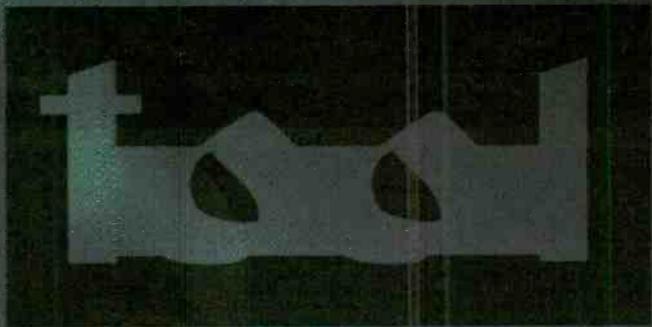
Randy Lane was my first programming mentor. Based on his gut, he took a leap of faith on a young girl driven by her passion for radio. To this day I will never deny a request for advice or to listen to a tape. To trust my own instincts and not be afraid to break the rules were the biggest lessons I learned through Randy's experience and insight.

That is the reason I trusted my instincts about a waiter I talked to once a week who constantly intrigued me with his musical knowledge. His name was Lee Chesnut. I hired him to work in the research department at WABB. He eventually became MD and went on to be MD at WPWR (Power 99)/Atlanta, PD at WSTR (Star 94)/Atlanta and MD at VH1. He's currently working in A&R at Universal.

I had the same feelings about Will Pen-darvis. He called me on the request line one day at WABB and said he wanted to be on the radio. I asked him to meet me at a St. Patrick's Day station promotion. To test his desire, I asked him to dress in the station mascot suit — a Wabbit — and he did. After a successful radio career — most recently doing afternoons at WXRK (K-Rock)/New York — Will is now doing A&R at ARTISTDirect. It was the same scenario for Chris Williams — please don't leave for an A&R gig — and our night talent, Fred Toettcher.

I was fortunate enough to observe and absorb Randy's critique sessions, which led me to understand how positive reinforcement and selling someone's strengths work to develop great talent. It's been a tremendous tool in working with young and veteran staffs.

Other strong mentors include the late Bill Phippen (GM, Power 99), who always came up to me around 2 or 3pm and said, "Go home, it's important to have a life," and Mark Renier (Market Manager, 99X and Q100) who has guided my growth by helping me to set and achieve goals, one of which recently came true: the opportunity to oversee the programming of two amazing radio stations, 99X and Q100! ■



Parabola



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-DAVE WELLINGTON KXTE/Las Vegas

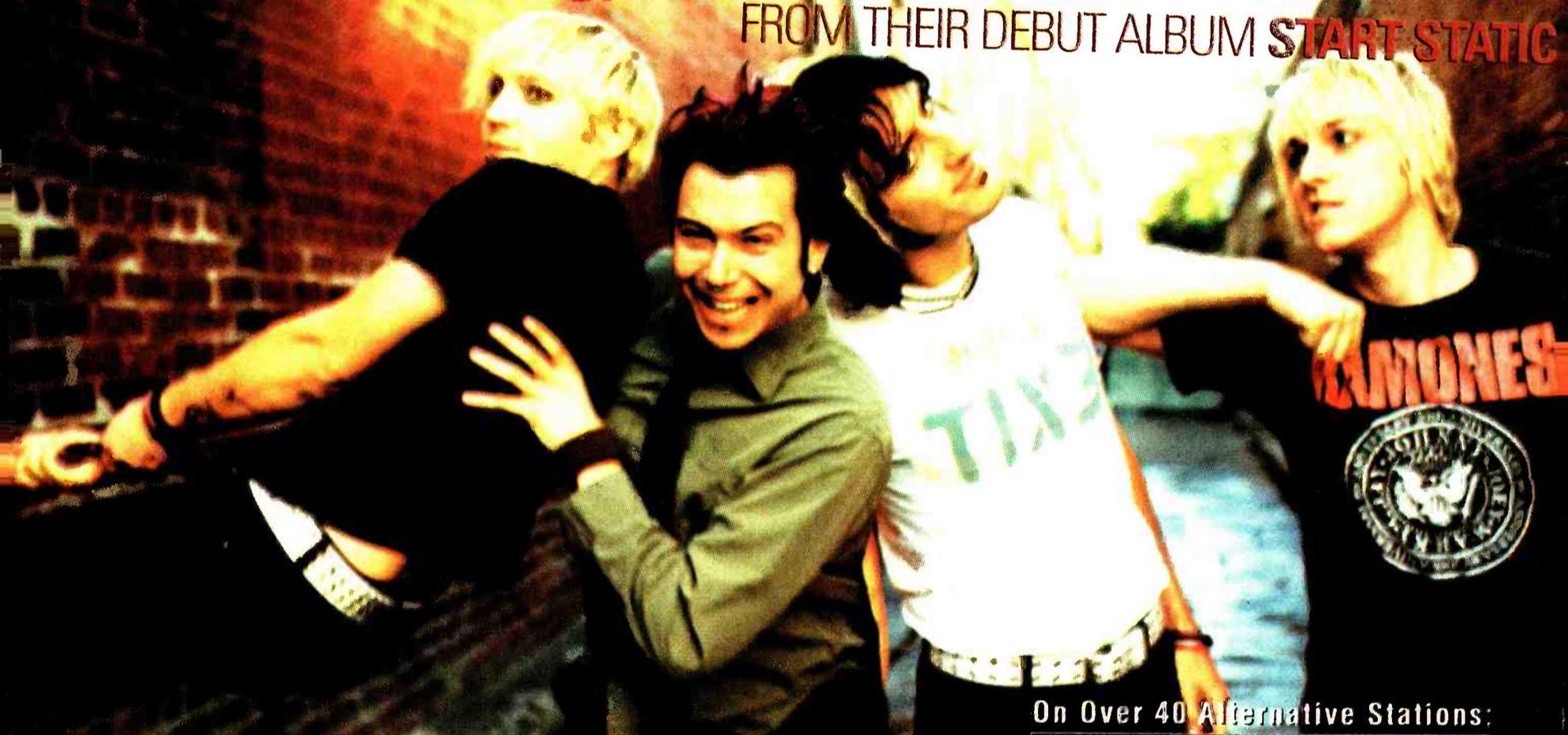
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The Long Road Ahead

An interview with Brad Stenz of Virgin recording artists Moth By Katy Stephan



As I mentioned in my introduction to this special, we take a lot of things for granted. One of the things that we often fail to consider is the often humble beginnings of our format's stars. It should be noted that even those with the brightest beginnings had no idea how their futures as artists would progress.

In the following interview, R&R Associate Editor Katy Stephan takes us into the mind of Brad Stenz, from the band Moth — a band that has been around for some time but continues to live in a world of excitement and retain the enthusiasm of youth.

Moth, as a band, is a great choice to illustrate the mind-set of today artists in the glare of the radio and record industries. Moth have been playing dives and clubs for 10 years, yet, in the world of the radio and record industries, they are new. We forget about the long road behind them and only see the long road ahead.

As it is, no one knows what the future will bring for Moth at this point, but we can learn quite a bit by seeing what life is like for them at the moment, before the industry begins to take them for granted, for good or bad.

Stephan interviewed Stenz at the end of an intense press day.

R&R: You must be getting tired of talking.

BS: No. Everybody's really nice.

R&R: Do you feel like you're repeating yourself all the time?

BS: I try not to.

R&R: How many interviews do you give on an average day?

BS: In New York, in one day we did something like 15. But on average it's only about two a day.

R&R: When you were growing up, dreaming of being a rock star, did you imagine you'd be on the phone answering questions every day?

BS: I don't mind it at all.

R&R: I don't think that's what most people fantasize about.

BS: I never dreamed of being a rock star. I always dreamed of being in a Minor Threat kind of band, driving around in a van with holes in the floor. That was my dream.

I just found myself so much more involved with music. I was spending more time in the music store than I was in high school. The guitar salesman is the guy who taught me how to tie a tie.

I didn't even actually graduate from high school. I just dropped out and started doing the band thing. I started booking our tours.

R&R: What was your parents' opinion of all this?

BS: They freaked out. But they were pretty supportive, because they saw how involved I was in it. It was all-consuming. They pretty much just had to get out of the way.

R&R: How long were you doing the band thing on your own before you started to feel successful?

BS: We were doing it independently for 10 years. This is the only band I've ever been in. It was always pretty consistent. We were out there playing small clubs, spending the night on people's floors.

R&R: And you never got frustrated? Your friends weren't starting to tell you to get a job?

BS: No, I was so happy. I was so, so happy. I was just having the time of my life, playing music, meeting people, traveling all over the country. I was loving life.

R&R: How did you get signed?

BS: We finished recording our third album, and this production company in New York got a hold of it and really liked it and wanted to kind of redo it. We didn't have a big budget or anything. He was

like, "This could be a great album." So we were like, "OK." We hooked up with them and redid the album.

R&R: At the time were you thinking, "This is it"?

BS: I think we always expect the worst, and then we're surprised by whatever happens that isn't bad. But we were excited, definitely. We got to go back and do the album and make it sound the way we really wanted to make it sound, spend the right amount of time on it. We were excited that we could really nurture the project.

R&R: Is there one guy in particular who really hooked you up?

BS: Mark Russell. At the studio that we were working out of in Cincinnati, the guy who was engineering the project said, "I have a friend of a friend," and he sent it to Mark.

R&R: So after you reworked the album, did you just get a phone call one day from Virgin, or what?

BS: Yeah, that's about as simple as it was. Tony Berg just called me up one day. He was like, "Hi. I'm Tony. I'm from Virgin."

R&R: Did you think it was one of your friends trying to fake you out?

BS: We'd actually gotten phone calls in the past. Capitol was interested. So was Interscope. Over the years it was more like we were waiting for the right opportunity, not just any opportunity. I'd heard about Tony Berg, and I'd heard about Virgin. All the artists on the label are just incredible. So, whatever plans he had to get me out there, I was all about that. I wanted to meet him as soon as possible.

R&R: When was this?

BS: This was in 1999.

R&R: What were you doing last year at this time?

BS: I guess we had just finished recording, and we were getting set to mix.

R&R: What was the biggest difference

The Origins Of Knowledge

MENTORS

Jack Daniel PD, WEND/Charlotte

The people who taught me the most about programming were the late Stan Kaplan, who just passed away over Christmas 2000, and his partner and wife, Harriett "Sis" Kaplan (who still runs the *Charlotte Leader* newspaper). They came to Charlotte in the early '60s and changed the face of radio here forever.

Their legendary WAYS-AM/Macon, GA launched many careers and was the station that I grew up listening to. They also owned WAPE-AM/Jacksonville, which fostered Jay Thomas, Greaseman and many other legendary Top 40 jocks of that era. Murphy In The Morning, who later spent many years in Chicago, came through Charlotte and worked for Stan and Sis Kaplan.

When I finally went to work for them, it was a dream come true. Stan taught that "carry" applies to radio as much as it does the circus. People come for the show. He taught me to use music, words and FX to make listeners feel the warm summer breeze on their face instead of just hearing about it. Since working for Stan I've always tried to push my production directors towards that end. Sell the sizzle more than the steak, because, due to uncontrollable circumstances, the steak may not always be great, but sizzle is what you tell people it is.

I've tried to make my radio stations appear big as a result of Stan and Sis' teachings. Over time the station becomes to people what you tell them it is. Stan taught me that any press is good, as long as the newspaper or TV stations get the call letters right. Stan was a master of controversy and taught me to milk it for all it's worth.

I saw him in the hospital about two weeks before he died. He had followed my career since I'd worked for him, which was easy, because I never left town. He said, "Kid, you've done good. I taught you well." That was best thing he could have said to me before his passing. Corporate ownership may have changed the business, but it's still show business. Don't ever forget that. ■

Continued on Page 66

Continued from Page 65

The Long Road Ahead

between recording on your own, which you did for years, and recording with Virgin?

BS: It was so different. Before, everything relied on us. Is that track good? OK, yes. Let's go, let's go, let's go. It was like, let's just record the band live in a room, and we'll bust out 12 songs in a half hour.

This was a different process. We spent a little bit of time in preproduction just jamming and working the songs out. We had a producer this time, which was awesome. His name is Sean Beavin. The first time I met him, we spent two days just talking about music before we even decided anything.

Once we got into the studio, it was all work and no play. No hot tub. After we finished recording everything, we took a month off to sort of clear our ears. We finished mixing in April, I think. Then we spent a lot of time just fine-tuning the band, playing around L.A. and making sure everybody felt comfortable doing what they were doing.

We were actually slated for a September release, but after what happened, we pushed it off to the first of this year.

R&R: When you were recording, was it hard to make decisions with another person?

BS: In the beginning there was a lot of trepidation. I was nervous about it, like, "What's this guy going to do to our record, man?" I think that's why we spent such a long time just talking about music and where we wanted to go with the album. By the time we were all in the studio, we completely trusted Sean, and he completely trusted us. It was very relaxing. We would record something, and I'd turn to him and say, "Do you like that? Was that good?"

R&R: At what point did you bring in the new rhythm section?

BS: That was a process that was going on as we were working on the album. [Drummer] Atom Willard was coming in and hanging out with us as we were recording, so we got to know him, and we all befriended each other. As soon as we were done recording, we had plans to get together and jam with him, and it was instantaneous, right from the git-go. We were like, "This f-ing rocks." That was a no-brainer.

Playing with [Replacements bassist] Tommy Stinson was really cool. He was a hero of mine. After we were done with the album, he was like, "There's a really good friend of mine named Ted. If you want anything close to what I do, he's about the closest you're going to get." Ted came in and just blew us away.

R&R: Was it hard to part with your former bass player and drummer, or was that something you always knew would have to happen?

BS: We spent so much time doing what we were doing that people came and went. They were always old friends of mine from Cincinnati. When it was time to make the transition, it wasn't that hard, because the people we were with had only been with us for about a year. They were wishing us good luck and all that stuff.

R&R: So you and Bob were the two founders.

"I never dreamed of being a rock star. I always dreamed of being in a Minor Threat kind of band, driving around in a van with holes in the floor. That was my dream."

BS: Yeah, he joined in, like, 1994.

R&R: You used to tour in an old school bus and book everything yourselves. Is touring different now?

BS: They offered, in the beginning, to hook us up with this and that, and we were like, "We don't need it, and it would be a waste of money. We can tune our own guitars." So the only guy we're traveling with now is our tour manager, Dylan.

We are in a tour bus, but it's from 1977. It used to be Alice Cooper's tour bus. His name was still on the scroll at the front of the bus, so we put it on. On the thing where it says "Private Coach" or whatever, it says "Alice Cooper."

R&R: How do the cities differ?

BS: I've played in most of the venues before, so I know what we're in for. But some of them are new. Every city differs a little bit. You can tell what state you're in, most of the time, by the people's hair and their accents and their apparel. Most of the people who are coming out right now are radio-, magazine- and record-affiliated people. It's cool to play in front of them.

R&R: Do you feel like a "new" band?

BS: No. It's funny, because when we get to some of these clubs, I'll grab some of the guys who are new to the group and pull them over into the corner to show them this old band photo that turned yellow that's still hanging up in the club. I'm like, "Look at that, dude! That's me, with the long hair, looking depressed." I think of us as a new unit, in a sense. But it's going so fantastic. These guys not only do the album justice, they take it so far beyond that.

R&R: How much time do you spend doing press and business stuff, and how much time do you spend doing music?

BS: Eighty percent of my day is music. From the time I wake up to the time I go to bed, 80% is music. Any chance I get. I brought my acoustic guitar with me, so I'm either writing or talking about how we're going to improve the show or playing. In the small period of time that I

do get to talk to press or whatever, I dig it. I think it's awesome.

R&R: Have you heard yourself on the radio yet?

BS: Yeah! About a month ago. I quit smoking four years ago, and I've been smoking for a month now, ever since it happened. Our guitar player had a cigarette, and I was like, "Give me a fuckin' cigarette!"

We were sleeping, and somebody called and woke us up and said, "Turn on KROQ right now!" So we're all fumbling with the cheap-ass alarm-clock radio, and when we finally got it in, it was just like that scene from *That Thing You Do*. Have you seen that movie? We're all jumping around the room, screaming. It was pretty cool.

R&R: What city do you consider your home?

BS: Our home is Cincinnati. We've been living in L.A. for over a year, but we're just going to go back to Cincinnati. It's cool. Our friends and family are all there, and that's where we feel the most

"If you start looking too far into the future, you start worrying about things like record sales, and then you start changing your artistic views and your integrity as a kind of compromise."

comfortable. I feel like we have the most privacy there, too, to be creative. I don't know if that sounds cheesy.

R&R: What do you plan to be doing in five years?

BS: I try not to project too far into the future. I like to keep my eye on tour dates and make sure that we're working, but if you start looking too far into the future, you start worrying about things like record sales, and then you start changing your artistic views and your integrity as a kind of compromise.

All of a sudden you find yourself doing something just to maintain where you're at. If we stop selling records or we start or whatever, I really don't care. I can go back to the old way of doing things. But the last thing I want to have happen is for us to be writing a song and saying, "Let's not put that bridge there because people aren't going to get it."

The Origins Of Knowledge

MENTORS

Turner Watson

Asst. PD/MD

WXNR/Greenville-New Bern

I learned just about everything I know about programming and the art and business of radio from Mike "Sandman" Sanders. Mike and I both worked for Tony Couch at WGBF (103GBF)/Evansville, IN. When Tony took off, Sandman got his PD stripes. It was great, because Sandman had all of these great ideas. It was fun seeing him finally implementing so many of them. And, sometimes by trial and error, he began forging a little 3,200-watt Active Rock station into one of the best-sounding radio stations in the Midwest, if not the country.

Sandman was always (and remains today) a "jock's PD." He's everybody's pal, a big brother, the tough-but-lovable sergeant to the grunts in the trenches and the perfect emissary to the tie-wearing officer class upstairs. One of the most important lessons I ever learned from him was one of the first: restraint. Not only the "less is more" philosophy so common in programming (and usually true, by the way), but he also taught me efficiency. He and Greg Gillispie pounded that into my head: Get out of the joke at the punch line, don't overexplain it; boring phoners almost always begin with "Hey, where you callin' from?" and on and on. By the time I took over the PD reins when Sandman moved upstairs, I had a 36 share (men 18-34) in afternoon drive, Bob and Tom were killing in mornings, and the station had its best 12+ numbers ever.

Yes, we always had good consultants. Gillispie, the vastly misunderstood and underestimated Val Garris and Clear Channel Brand Manager Mike Thomas helped us see the forest for the trees and understand the undeniable value of research. But Mike Sanders has been there through it all. He continues to mold and coach new talent. He's turning Fatboy (who has some of the best ears in the biz) into a first-rate Asst. PD/MD. He's helping the sales staff make bank during a recession. He's overseeing the rebuilding of a heritage Country station. Most of all, he's leading and teaching. And God bless him for it. ■



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CHANGING EXPECTATIONS

A custom study from Paragon Media Strategies shows what listeners want ... and what they expect



"Alternative Music" listeners between the ages of 15 and 39, with a 60/40 male/female split. You will see later that there are big differences between the older and younger respondents; first, however, let's look at general conclusions we can draw from the overall sample.

Breaking Tastes Down

Perhaps the single biggest thing I wanted to examine in the study was how various sound clusters were being handled by radio. In a sense, I wanted to find out 1) If the listener *expected* to hear this type of music on the radio and then 2) If the listener *wanted* to hear this type of music on the radio. It is not uncommon for a station perceptual-research study to reveal these kinds of disparities, and that's exactly what I wanted to do on the format level.

The first thing Mike and I did was break down a number of bands to represent separate categories. In the study, Paragon would be asking listeners to make judgments based on groups of bands. As radio professionals, we want to generalize a bit at times to see the big picture, and grouping bands into categories allows us to make some general conclusions about such sounds as "grunge," "hip-hop" and "punk."

In a perceptual study, you would use cluster analysis and other tools to create categories unique to your station. In a national survey, you don't have the resources of a national cluster analysis, and thus you have to go with what experience and common sense tell you. Here's how the categories were broken down and the bands that were presented to the respondents. Note that the category names are my own and that only the band groupings were presented to the respondents.

Table 1

Artists	% who expect to hear	% who want to hear	Difference
Nirvana, Pearl Jam, Stone Temple Pilots	84	84	0
Creed, Fuel, Nickelback	84	81	-3
Rage Against The Machine, P.O.D., Korn	73	66	-7
Limp Bizkit, Kid Rock, Crazy Town	71	61	-10
Cure, Depeche Mode, R.E.M.	68	70	2
Dave Matthews Band, Phish, Blues Traveler	67	70	3
Moby, Fatboy Slim, Chemical Brothers	64	62	-2
Coldplay, Travis, Oasis	61	61	0
Disturbed, System Of A Down, Drowning Pool	50	50	0
Ramones, The Clash, Sex Pistols	44	52	8

When Paragon CEO Mike Henry and I sat down to map out our latest foray into the changing tastes of the American Alternative radio fan, I really wanted to do something that would not just examine what people liked, but what they expected. As I said in my introduction to this special, taking things for granted can be a timesaver, but it can also mislead you over time.

I explained this to Mike, and he was enthusiastic about putting together a study that would examine listeners wants and expectations. He also impressed upon me the importance of updating some of the important questions that we asked in the past. When I read the results, I was glad he did.

This is a big-picture study, and the overall results are based on a sample larger than most stations would want or need. The overall sample was 393 self-identified

Those under age 25 have much broader tastes than those over 25. This bodes well for a format that has shown its ability to turn on a dime when it comes to following a new music trend while, at the same time, being inclusive of other styles of music.

- Grunge: Nirvana, Pearl Jam, Stone Temple Pilots
- Contemporary Rock: Creed, Fuel, Nickelback
- Hip-Hop/Rock: Limp Bizkit, Kid Rock, Crazy Town
- Classic Alternative: Cure, Depeche Mode, R.E.M.
- Roots Alternative: Dave Matthews Band, Phish, Blues Traveler
- Electronica: Moby, Fatboy Slim, Chemical Brothers
- Contemporary Brit Rock: Coldplay, Travis, Oasis
- Alternative Hard Rock: Disturbed, Drowning Pool, System Of A Down
- Punk: Ramones, Clash, Sex Pistols
- Political or "Statement" Hard Rock: Rage Against The Machine, P.O.D., Korn

Generally, in a research study, I'll come in with some preconceived idea of what to expect and then read the results based on my expectations. But in a perceptual study like this, we really are discovering something new. I could say that I *expect* to see that listeners don't expect to hear Roots Alternative on the radio, but I don't really know if they want it. So, let's look over the results together from a position of discovery.

Expectations And Appeal

A look at Table 1 illustrates the good news: This format is meeting the expectation of its listeners. These expectations aren't necessarily easily met, either, since Alternative Hard Rock isn't very popular (50% want to hear it), while the very

The Origins Of Knowledge

MENTORS

Gary Spivack

VP/Promotion, Capitol

When I entered this business, I thought I would be surrounded by people with passion, guts and outstanding depths of musical knowledge. I quickly found out how wrong I was. I went searching (and still do) for reasons and to fall in love with the music business. These are the people (in no particular order) who have helped.

Brad Hunt, who plucked me from a drum stool and thrust me into the world of record promotion. Thank you for showing me that it's OK to take shots with people who may not have the experience but who have the drive and passion. I believe in that now more than ever.

Del Williams, who was the first national to visit my territory. We had a little free time, so we went to a park in San Francisco to play pickup basketball. I gave him an alley-oop in our first game, and the rest is history. Thanks for teaching me the "human being" aspect of our jobs.

Kevin Weatherly, who continually inspires me to go one step beyond, to never rest on past victories and to always look to better myself. It's interesting to note that your mentors are sometimes people with whom you start off on the wrong foot (Steve Kingston also taught me that). This was a case of that.

John Lennon, Kurt Cobain, Jane's Addiction and Thom Yorke (to name a few), who bring music alive with realness, urgency and attitude. That is what rock 'n' roll is all about and why I do what I do for a living. ■

similar Statement Hard Rock is popular (66% want to hear it). There is only one disparity of 10% or more, and that is in the Hip-Hop/Rock category, where 71% of the respondents expected to hear it, but only 61% wanted to hear it.

A quick look at the table also shows where the format overserves the audience (Contemporary Rock, Statement Hard Rock, Hip-Hop/Rock and Electronica). All of these categories showed expectation higher than desire. As I mentioned above, however, the differences aren't very great, with the biggest disparity in the aforementioned Hip-Hop/Rock.

While my goal was to track expectations, Table 1 also illustrates the appeal of the various music categories. The incredible

Continued on Page 70

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Continued from Page 68

CHANGING EXPECTATIONS

staying power of the grunge movement is once again illustrated. Eighty-four percent of the respondents expected *and* wanted to hear Grunge on their Alternative station.

I mentioned several years ago that mass-appeal Contemporary Rock is the engine that drives the Alternative format. If the string of multiweek No. 1 songs in the format that fit this description didn't convince you, this data might. Right up there with Grunge (which itself is simply an older category of mass-appeal rock) is the Contemporary Rock category, with 81% of the sample saying they wanted to hear it on the radio.

The 25-Year-Old Wall

Only two other categories received over 70% appeal scores: Classic Alternative and Roots Alternative. This could be due to the slightly older skew of the sample, however. When you break down the results by respondents over 25 years old and under 25 years old, you see some interesting and quite dramatic differences.

This shouldn't be surprising. You may remember from an Edison Media presentation at the Jacobs Media/R&R Alternative & Rock Summit that there is a major break in tastes at the age of 25. This generation gap is dramatically reinforced in this study.

Perhaps nowhere is this more evident than in the Alternative Hard Rock category. Appeal here for those over 25 was a dismal 37%, while for those under 25 it was 30 points higher, at 67%! As may be expected, the reverse was true of Punk: Almost 60% of those over 25 wanted to hear The Clash or The Sex Pistols. Only 42% of those under 25 felt the same way.

A quick glance at Graph 1 should also illustrate a very fascinating result: Those under age 25 have much broader tastes than those over 25. Only Punk had an appeal of under 50% for this demo. Every

other musical style scored over 60%. Young listeners truly like a lot of sounds. This bodes well for a format that has shown its ability to turn on a dime when it comes to following a new music trend while, at the same time, being inclusive of other styles of music.

This result also goes counter to the tendency of radio today to separate its sounds between stations in a cluster environment, i.e., the Active Rock station

The incredible staying power of the grunge movement is once again illustrated.

plays Disturbed and Rage Against The Machine while the Alternative station plays Fuel, Dave Matthews Band and Coldplay. The Alternative station in these circumstances is playing music that the audience under 25 wants, but it isn't playing *all* the music these listeners want.

Let's look at this with a little more depth to illustrate the truly broad tastes of the audience under 25. Three styles of music scored over 75% in terms of appeal: Contemporary Rock, Grunge and Statement Rock. With the current popularity of Nickelback and P.O.D. and the persistent popularity of grunge, this isn't surprising.

However, the next three groups in terms of popularity are wildly different: Hip-Hop/Rock (71%), Electronica (68%) and Roots Alternative (67%). Alternative Hard Rock is in there, too, with 67%. If there was any

illustration that the Alternative format should concentrate on mass-appeal hit songs no matter what the style of music, this is it.

In contrast, over-25 listeners have distinct tastes. They like Grunge, Classic Alternative and Roots Alternative. They also like Contemporary Rock. All of these styles of music have over 70% appeal. On the other hand, Hard Rock appeal is at 36%, Hip-Hop/Rock is slightly over 50%, and even the currently popular P.O.D. don't hit 60%. In a sense, over 25 listeners like the music that you would expect those over 25 to like, while those under 25 like almost all kinds of music.

One last note: This also underscores the importance of doing your own perceptual test. The guidelines we see here may be a good starting point, but you can be sure that there are stations within the format with an expectation/appeal breakdown that looks nothing like Table 1 or Graph 1.

Music Is Improving

One of the interesting questions that Henry placed in the study a few years ago was whether the quality of music has improved or declined. It was always interesting to me that every single year since we started doing this the respondents felt that music had gotten better. This year is not only no different, the attitudes of the listeners are also very positive, both long and short term.

Paragon asked the respondents, "Within the past four or five years, has the quality of alternative music: 1) Improved 2) Declined 3) Remained the same 4) Don't know/unsure." A rather startling 40% felt that music had improved. A total of 32% felt that the quality of music was about the same, while 25% felt it was worse. When 72% of your listeners feel that the music

The Origins Of Knowledge

MENTORS

Elias Chios
Sr. Director/Alternative Promotion, Roadrunner

Dave Loncao is, hands down, my mentor. This man constantly amazes me. Not only is he a priceless font of knowledge for me and anyone he is around, he has also pretty much done it all, in terms of the different facets of our industry. Every day (and I have been working for him for over six years) I learn something new. He has never talked down to me. If I ever did anything wrong or made a hasty decision, he would sit me down and say, "OK, you screwed up on this. What did you learn? How are you gonna fix it?" Done. Next. No bullshit.

He builds your confidence and never knocks you down. No attitude with me ever, no ego. He gives me amazing insight and an alternative way of looking at things without ever compromising who I am or how I work. He gave me my first job and my first promotion, and he taught me everything about being a smart promotion man. I owe that man a great deal. I try to repay him every day by doing the absolute best job I can do. Oh, and baby-sitting his kids helps too. ■

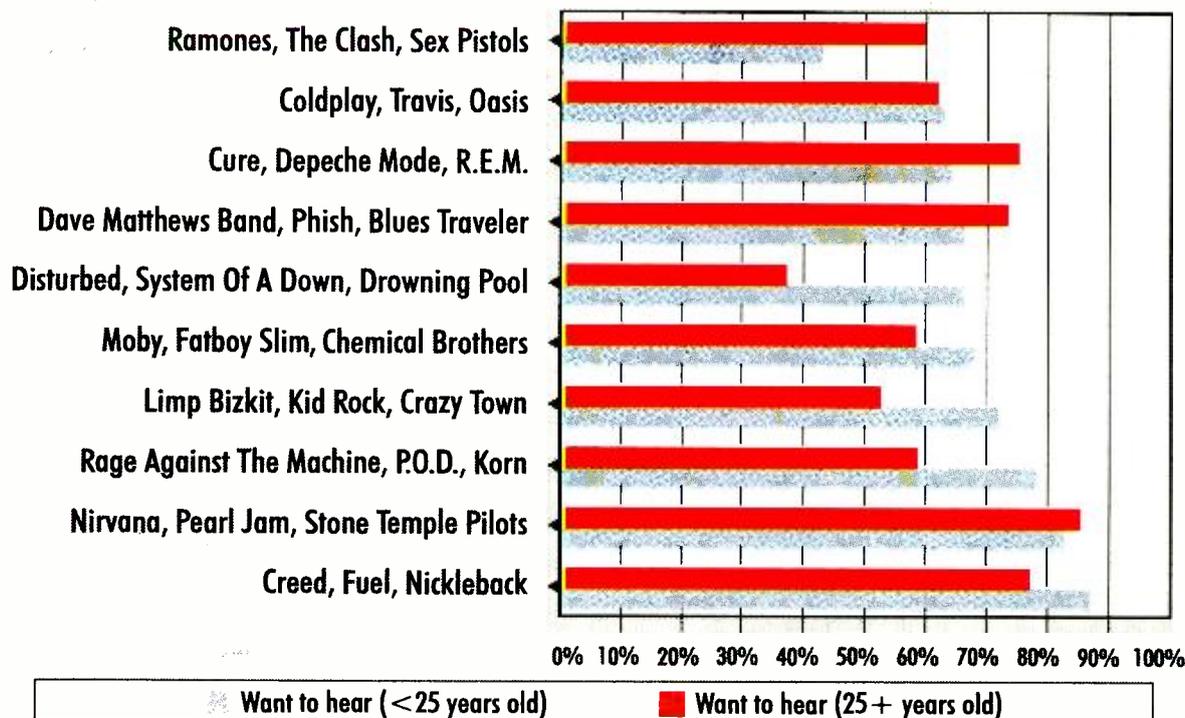
you are playing is better than or the same as five years ago, you can definitely feel good.

When we asked this question in 2000, the response was 31% improved, 25% declined and 41% the same. So, the attitude was also positive back then, but not nearly as positive as this year.

The results were similar when looking over the past year, although there was a much smaller perception of improvement. When Paragon asked the same question as above with the time frame of "the past year," the results looked like this: Twenty-six percent of respondents felt that music was better this year than last, 56% felt it was the same, and 15% felt that it was worse. So, again, there is a distinct impression that music is better now than in the past, although the perception is that music has improved more over the past five years than in the past year.

In an era of focus and increasingly small niches, this study hints that you can't quite take the old strategies for granted. They have a lot of value, but with a baby boomlet on the way and a veritable wall of changing tastes and attitudes around the age of 25, flexibility may be the key strategy in the near future. In terms of music and today's youth, you can't take anything for granted.

Graph 1



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PLAYS

LW	TW	ARTIST/TITLE	GI (000)
38	40	LINKIN PARK/PaperCut	50960
39	40	P.O.D./Youth Of The Nation	50960
36	40	DISTURBED/Down With	50960
38	37	STAIN'D/For You	47138
37	36	PUDDLE OF MUDD/Blurry	45864
22	32	JIMMY EAT WORLD/The Middle	40768
37	30	SYSTEM OF A DOWN/Toxicity	38220
29	29	WHITE STRIPES/Fell In Love	30946
24	27	UNWRITTEN LAW/Seen Red	34398
26	24	CREED/My Sacrifice	30576
26	23	P.O.D./Boom	29820
22	22	SYSTEM OF A DOWN/Chop Suey	28028
16	21	HOBBASTANK/Crawling In The Dark	26754
21	20	INCUBUS/Nice To Know You	25480
6	20	EDDIE VEDDER/You've Got To	25480
21	20	OFFSPRING/Dely You	25480
22	19	LINKIN PARK/Runaway	25480
22	19	PUDDLE OF MUDD/Control	24206
19	19	TOOL/Schism	24206
14	19	ABANDONED POOLS/Remedy	24206
21	19	P.O.D./Alive	24206
17	17	STRICKES/Last Nite	21658
34	17	LINKIN PARK/In The End	21658
16	17	BLINK-182/Stay Together For	21658
15	16	NICKELBACK/How You Remind Me	20384
16	15	BLINK-182/First Date	20384
13	15	PUDDLE OF MUDD/Control	19110
17	15	PAPA ROACH/Last Resort	19110
14	14	WEEZER/Hash Pipe	17836
13	14	GORILLAZ/Clim Eastwood	17836

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PLAYS

LW	TW	ARTIST/TITLE	GI (000)
38	41	JIMMY EAT WORLD/The Middle	38007
40	40	P.O.D./Youth Of The Nation	37080
40	40	STROKES/Last Nite	37080
39	39	PUDDLE OF MUDD/Blurry	36153
37	37	SYSTEM OF A DOWN/Chop Suey	34299
34	34	INCUBUS/1 Wish You Were Here	31518
33	33	LINKIN PARK/In The End	30591
30	30	WHITE STRIPES/Fell In Love	27810
28	28	NO DOUBT/Heila Good	25956
27	27	X-EQUATIONERS/It's Goin' Down	25029
26	26	HOBBASTANK/Crawling In The Dark	24102
25	25	HOBBASTANK/Runaway	23175
23	23	LINKIN PARK/PaperCut	21321
22	22	SYSTEM OF A DOWN/Toxicity	20394
22	22	OFFSPRING/Dely You	20394
21	21	UNWRITTEN LAW/Seen Red	19671
19	19	COLDPLAY/Trouble	17463
18	18	BAD RELIGION/Sorrow	16686
18	18	PHANTOM PLANET/California	16686
17	17	TOOL/Schism	15759
17	17	ROB ZOMBIE/Never Gonna Stop	15759
16	16	EDDIE VEDDER/You've Got To	14832
16	16	PAPA ROACH/Last Resort	14832
15	16	JACK JOHNSON/Flake	14832
15	15	P.O.D./Alive	13905
15	15	NICKELBACK/How You Remind Me	13905
15	15	TRAVIS/Slide	13905
14	14	LINKIN PARK/My December	12978
14	14	SENSE FIELD/Save Yourself	12978

MARKET #3

WQXX/Chicago
Emmis
(312) 527-8348
Richards/Shummas
12+ Cumulative 766,800



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
41	44	INCUBUS/Nice To Know You	14344
45	44	JIMMY EAT WORLD/The Middle	14344
41	41	P.O.D./Youth Of The Nation	13366
43	41	PUDDLE OF MUDD/Blurry	13366
38	37	STAIN'D/For You	12388
26	37	WHITE STRIPES/Fell In Love	12062
24	37	LINKIN PARK/In The End	12062
32	32	NICKELBACK/Too Bad	10432
47	32	HOBBASTANK/Crawling In The Dark	10432
33	31	TRIK TURNER/Friends + Family	91706
30	30	LOCAL H/Half Life	91706
30	27	UNWRITTEN LAW/Seen Red	8802
20	25	X-EQUATIONERS/It's Goin' Down	8150
38	24	311/Amber	7824
10	24	TENACIOUS D/Tribute	7424
23	23	SOMETHING CORPORATE/If You C Jordan	7424
38	22	PHANTOM PLANET/California	7172
20	22	MEST/Mother's Prayer	7172
16	21	DEFAULT/Wasting My Time	6846
19	19	DASHBOARD/.Screaming	6194
15	18	CREED/My Sacrifice	5868
18	18	ROB ZOMBIE/Never Gonna Stop	5868
18	18	LINKIN PARK/PaperCut	5868
25	18	COURSE OF NATURE/Caught In The Sun	5868
20	17	ABANDONED POOLS/Remedy	5542
16	17	DISTURBED/Down With	5542
19	17	PETE YORN/Strange Condition	5542
14	16	ALIEN ANT FARM/Moves	5216
13	16	P.O.D./Alive	5216
16	16	SYSTEM OF A DOWN/Toxicity	5216

MARKET #3

WZZN/Chicago
ABC
(312) 984-9923
Gambieri/VanOsdoi
12+ Cumulative 531,300



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
66	70	PUDDLE OF MUDD/Blurry	13160
36	64	HOBBASTANK/Crawling In The Dark	12032
64	62	P.O.D./Youth Of The Nation	11656
39	54	STROKES/Last Nite	10152
42	50	SENSE FIELD/Save Yourself	9100
67	48	JIMMY EAT WORLD/The Middle	9024
66	45	LINKIN PARK/In The End	8460
32	43	STAIN'D/For You	8084
54	41	BLINK-182/First Date	7708
33	33	CREED/My Sacrifice	6204
36	33	UNWRITTEN LAW/Seen Red	6204
25	33	JOHN MAYER/No Such Thing	6204
42	32	LINKIN PARK/PaperCut	6016
35	32	NO DOUBT/Heila Good	6016
27	32	PETE YORN/Strange Condition	6016
30	31	INCUBUS/1 Wish You Were Here	5828
41	30	TRIK TURNER/Friends + Family	5640
30	30	WHITE STRIPES/Fell In Love	5640
33	29	CREED/Hide	5452
53	28	DEFAULT/Wasting My Time	5264
27	28	WEEZER/Dope Nose	5264
20	26	JACK JOHNSON/Flake	4888
18	25	X-EQUATIONERS/It's Goin' Down	4700
10	23	SYSTEM OF A DOWN/Toxicity	4324
21	21	OASIS/The Hindu Times	3948
21	21	GOO GOD DOLLS/Here Is Gone	3948
19	19	NICKELBACK/How You Remind Me	3572
14	18	WEEZER/Hash Pipe	3384
27	18	MEST/Mother's Prayer	3384
19	16	SUM 41/Fat Lip	3008

MARKET #4

KITS/San Francisco
Infinity
(415) 402-6700
Taylor/Axeisen
12+ Cumulative 611,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
50	48	STROKES/Last Nite	11280
42	48	JIMMY EAT WORLD/The Middle	11280
37	45	P.O.D./Youth Of The Nation	10575
45	43	PUDDLE OF MUDD/Blurry	10105
41	39	INCUBUS/1 Wish You Were Here	9165
37	33	OFFSPRING/Dely You	7755
31	33	BLINK-182/First Date	7755
22	31	WEEZER/Dope Nose	7285
20	30	UNWRITTEN LAW/Seen Red	7050
31	30	TOOL/Schism	7050
23	28	PAPA ROACH/Last Resort	6580
26	26	X-EQUATIONERS/It's Goin' Down	6110
31	24	EDDIE VEDDER/You've Got To	5640
19	23	DISTURBED/Down With	5405
23	23	DISTURBED/Down With	5405
18	21	HOBBASTANK/Crawling In The Dark	4935
15	21	INCUBUS/Nice To Know You	4935
17	21	SYSTEM OF A DOWN/Toxicity	4935
21	20	P.O.D./Alive	4700
19	20	STAIN'D/It's Been Awhile	4700
21	19	NICKELBACK/How You Remind Me	4655
15	19	PUDDLE OF MUDD/Control	4260
17	18	LINKIN PARK/PaperCut	4235
10	15	WHITE STRIPES/Fell In Love	3525
11	15	LINKIN PARK/Crawling	3525
11	14	ROB ZOMBIE/Never Gonna Stop	3290
23	13	LINKIN PARK/In The End	3055
10	13	LINKIN PARK/One Step Closer	3055
14	11	NICKELBACK/Too Bad	2585

MARKET #5

KDGE/Dallas-Ft. Worth
Clear Channel
(972) 770-7777
Doherty/Ayo
12+ Cumulative 465,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
52	51	DEFAULT/Wasting My Time	9792
54	51	JIMMY EAT WORLD/The Middle	9792
56	50	PUDDLE OF MUDD/Blurry	9600
48	46	LINKIN PARK/In The End	8832
37	42	UNWRITTEN LAW/Seen Red	8064
51	39	BLINK-182/Stay Together For	7488
36	36	COURSE OF NATURE/Caught In The Sun	6912
27	35	NICKELBACK/Too Bad	6720
38	34	TRIK TURNER/Friends + Family	6528
37	34	STAIN'D/For You	6528
33	33	P.O.D./Youth Of The Nation	6336
23	33	DASHBOARD/.Screaming	6336
31	29	LINKIN PARK/My December	6336
24	28	NUCLEAR/It's About A Boy	5376
27	27	SOMETHING CORPORATE/If You C Jordan	5184
20	25	COLDPLAY/Trouble	4800
23	23	U2/Elevation	4416
26	23	CUSTOM/Hey Mister	4416
21	23	CREED/My Sacrifice	4416
22	22	WEEZER/Dope Nose	4224
18	22	HOBBASTANK/Crawling In The Dark	4224
24	22	STARSAILOR/Good Souls	4224
22	21	SUM 41/In Too Deep	4032
22	21	3 DOORS DOWN/Be Like That	4032
23	19	U2/Beautiful Day	3648
19	19	ABANDONED POOLS/Remedy	3648
20	19	WEEZER/Hash Pipe	3648
20	19	SUM 41/Fat Lip	3648
20	18	NICKELBACK/How You Remind Me	3456
18	17	INCUBUS/1 Wish You Were Here	3264

MARKET #6

WPLY/Philadelphia
Radio One
(610) 565-8900
McGinn/Ferise
12+ Cumulative 584,900



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
45	45	PUDDLE OF MUDD/Blurry	9540
45	45	JIMMY EAT WORLD/The Middle	9540
43	43	LINKIN PARK/In The End	9116
43	43	P.O.D./Youth Of The Nation	9116
41	41	HOBBASTANK/Crawling In The Dark	8692
38	38	DEFAULT/Wasting My Time	8056
37	37	NICKELBACK/Too Bad	7844
34	34	INCUBUS/1 Wish You Were Here	7844
32	32	TRIK TURNER/Friends + Family	6784
32	32	X-EQUATIONERS/It's Goin' Down	6572
28	28	ALIEN ANT FARM/Moves	5936
28	28	UNWRITTEN LAW/Seen Red	5936
27	27	BLINK-182/First Date	5724
26	26	FOO FIGHTERS/The One	5512
26	26	FAMILIAR/487/The Question	5512
25	25	PUDDLE OF MUDD/Control	5300
24	24	STAIN'D/For You	5088
24	24	SYSTEM OF A DOWN/Chop Suey	5088
20	24	STAIN'D/For You	4240
20	24	PHANTOM PLANET/California	4240
19	19	SUM 41/Motivation	4028
18	18	SYSTEM OF A DOWN/Toxicity	3816
18	18	ADEMA/The Way You Like It	3816
18	18	ROB ZOMBIE/Never Gonna Stop	3816
17	17	DASHBOARD/.Screaming	3604
17	17	DISTURBED/Down With	3604
17	17	QUARASHI/Stick 'Em Up	3604
16	16	STARSAILOR/Good Souls	3392
16	16	PETE YORN/Strange Condition	3392

MARKET #7

WHFS/Washington, DC
Infinity
(301) 306-0991
Benjamin/Ferise
12+ Cumulative 694,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
69	69	P.O.D./Youth Of The Nation	17940
63	63	X-EQUATIONERS/It's Goin' Down	16380
60	60	SYSTEM OF A DOWN/Toxicity	15600
61	59	PUDDLE OF MUDD/Blurry	15340
60	58	LINKIN PARK/Runaway	15080
56	56	JIMMY EAT WORLD/The Middle	13260
45	41	WEEZER/Dope Nose	11960
42	41	REVEILLE/Inside Out	10660
58	40	STROKES/Last Nite	10400
32	40	TRIK TURNER/Friends + Family	10400
29	39	FOO FIGHTERS/The One	10140
28	39	HOBBASTANK/Crawling In The Dark	10140
30	35	QUARASHI/Stick 'Em Up	9100
34	35	GOB/Heard You Calling	9100
24	32	CREED/Stand Here With Me	8320
42	30	INCUBUS/Nice To Know You	7800
36	29	WHITE STRIPES/Fell In Love	7540
9	28	LINKIN PARK/PaperCut	7280
24	27	UNWRITTEN LAW/Seen Red	7020
22	25	BLINK-182/First Date	6500
24	25	DRIVING POOL/Tear Away	6500
27	25	INCUBUS/1 Wish You Were Here	6500
27	23	STAIN'D/For You	5980
11	19	P.O.D./Alive	4940
21	19	SYSTEM OF A DOWN/Chop Suey	4940
19	18	ALIEN ANT FARM/Moves	4680
15	17	GODSACK/Stand Alone	4420
11	14	NICKELBACK/Too Bad	3640
19	13	DEFAULT/Wasting My Time	3380
14	11	ADEMA/The Way You Like It	2860

This week's biggest
"FLAKE"
WBCN
Jack Johnson
"Flake"
33*-30* BDS
Over 170,000
scanned

MARKET #8

WBCN/Boston
Infinity
(617) 266-1111
Oedipus/Strick
12+ Cumulative 594,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
40	40	TRIK TURNER/Friends + Family	10240
40	40	STROKES/Last Nite	10240
39	39	PUDDLE OF MUDD/Blurry	9984
39	39	P.O.D./Youth Of The Nation	9984
34	35	SYSTEM OF A DOWN/Toxicity	8960
25	25	LINKIN PARK/In The End	6400
19	24	GORILLAZ/19-2000	6144
19	23	PEARL JAM/Am A Patriot	5888
21	23	EDDIE VEDDER/You've Got To	5888
24	23	HOBBASTANK/Crawling In The Dark	5888
19	23	TOOL/Lateralus	5888
22	22	INCUBUS/Nice To Know You	5632
22	22	CUSTOM/Hey Mister	5632
21	22	JIMMY EAT WORLD/The Middle	5632
22	22	ST	

Stations and their adds listed alphabetically by market

Reporters

WHRL/Albany, NY * DM/PO/APD/MD: Lisa Biello DASHBOARD... "Screaming" FLYING TIGERS "Maybe" GOO GOO DOLLS "Here"	WAVF/Charleston, SC * PD: Greg Patrick APD/MD: Danny Villalobos 14 GOO GOO DOLLS "Here" 12 STONES "Broken"	WXEG/Dayton, OH * PD: Steve Kramer MD: Boomer No Adds	WMRO/Hartford, CT * PD: Todd Thomas MD: Chaz Kelly 2 WEEZER "Nose" 1 GOO GOO DOLLS "Here" 3RD STRIKE "Light" GOB "Calling" SEVENDUST "Again"	KLEC/Little Rock, AR * Dir./Prog.: Larry LeBlanc MD: Peter Gunn 3RD STRIKE "Light" DASHBOARD... "Screaming" DISHWALLA "Middle" SEVENDUST "Again"	WXRK/New York, NY * PD: Steve Kingston MD: Mike Peer 5 THURSDAY "Car"	KNRK/Portland, OR * PD: Mark Hamilton APD/MD: Jayn No Adds	XTRA/San Diego, CA * PD: Bryan Schock MD: Chris Muckley 2 STROKES "Explain" 1 FLYING TIGERS "Maybe"	WSUN/Tampa, FL * DM: Chuck Beck PD: Shark No Adds
KTEG/Albuquerque, NM * PD: Ellen Flaherty QUARASHI "Stick"	WEND/Charlotte, NC * PD: Jack Daniel APD/MD: Kristen Honeycutt 2 EARSHOT "Get" 1 FLYING TIGERS "Maybe" 1 SEVENDUST "Again" 1 GOO GOO DOLLS "Here" 2 SKINNEE J'S "Grown" LOSTPROPHETS "Shinobi"	KTCL/Denver-Boulder, CO * PD: Mike D' Connor MD: Sabrina Saunders 5 QUARASHI "Stick"	KPOI/Honolulu, HI * PD: Mahlon Moore 6 GOO GOO DOLLS "Here" 1 BLINK-182 "First" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" EARSHOT "Get"	KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandblom MD: Lisa Worden No Adds	WROX/Norfolk, VA * PD: Michele Diamond MD: Mike Powers 2 WEEZER "Nose" 1 3RD STRIKE "Light" 2 SKINNEE J'S "Grown" DROWNING POOL "Tear"	WBRU/Providence, RI * PD: Tim Schiavelli MD: Annie Shapiro 11 GOO GOO DOLLS "Here"	KITS/San Francisco, CA * PD: Jay Taylor MD: Aaron Axelsen No Adds	KFMA/Tucson, AZ * PD: John Michael MD: Libby Carstensen No Adds
WNNX/Atlanta, GA * PD: Leslie Fram APD/MD: Chris Williams 10 GOO GOO DOLLS "Here" 2 NO DOUBT "Hella" 1 TRIK TURNER "Friends"	WKQX/Chicago, IL * PD: Tim Richards APD/MD: Mary Shuminas AMD: Nicole Chuminatto 3RD STRIKE "Light" EARSHOT "Get" BEN KWELLER "Wasted" SIMPLE PLAN "Kid"	CIMX/Detroit, MI * PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 15 GOO GOO DOLLS "Here" 1 QUARASHI "Stick" EARSHOT "Get"	KTBX/Houston-Galveston, TX * PD/MD: Steve Robinson 9 GOO GOO DOLLS "Here" 3RD STRIKE "Light" THURSDAY "Car"	WLRS/Louisville, KY * Dir./Prog.: J.D. Kunes PD: Lance MD: Kyle Meredith 2 SKINNEE J'S "Grown" EARSHOT "Get" QUARASHI "Stick"	KORX/Odessa-Midland, TX PD/MD: Michael Todd Mobley DISHWALLA "Middle" NO DOUBT "Hella" EARSHOT "Get" GOO GOO DOLLS "Here"	KRZQ/Reno, NV * PD: Wendy Rollins APD/MD: Scott Sanford LOSTPROPHETS "Shinobi" SUGARCULT "Bouncing"	KJEE/Santa Barbara, CA GM/MD: Eddie Gutierrez MD: Dakota 8 WHITE STRIPES "Fell" 1 DISHWALLA "Middle" SUGARCULT "Bouncing" PHANTOM PLANET "California" JACK JOHNSON "Posters"	KMYZ/Tulsa, OK * PD: Lynn Barstow MD: Corbin Pierce 1 ANDREW W.K. "Party" ABANDONED POOLS "Remedy" WHITE STRIPES "Fell"
WJSE/Atlantic City, NJ * PD: Al Parinello MD: Jason Ulanet 11 3RD STRIKE "Light" B.R.M.C. "Love" BUSH "Inflatable" GOB "Calling" GOO GOO DOLLS "Here" NO DOUBT "Hella" WEEZER "Nose"	WZZN/Chicago, IL * PD: Bill Gamble APD: Steve Levy MD: James VanOsdol 2 OASIS "Hindu" 21 GOO GOO DOLLS "Here" 4 ALANIS MORISSETTE "Things" 3RD STRIKE "Light"	KNRQ/Eugene-Springfield, OR PD: Chris Crowley APD/MD: Stu Allen 6 LENNON "Brake" 4 EARSHOT "Get" GOO GOO DOLLS "Here"	WRXZ/Indianapolis, IN * PD: Scott Jameson MD: Michael Young 1 3RD STRIKE "Light" 1 12 STONES "Broken"	WMAO/Madison, WI * PD: Pat Frawley MD: Amy Hudson 6 ALANIS MORISSETTE "Clean" 1 WHITE STRIPES "Fell" GOO GOO DOLLS "Here" MOTH "Sound" NO DOUBT "Hella" PHANTOM PLANET "California" PETE YORN "Strange"	WOCL/Orlando, FL * PD: Alan Smith MD: Bobby Smith 1 UNWRITTEN LAW "Red" GOO GOO DOLLS "Here" LINKIN PARK "Papercut" NO DOUBT "Hella"	WCXX/Riverside, CA * DM/MD: Kelli Cluque APD: John DeSantis MD: Daryl James 2 SLIPKNOT "Plague" WEEZER "Nose"	KNDD/Seattle-Tacoma, WA * PD: Phil Manning APD: Jim Keller MD: Seth Restler 6 ALIEN CRIME "Ozzy" 1 HOOBASTANK "Running" EARSHOT "Get"	WWDC/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis 1 SEV "Same" EARSHOT "Get" GOO GOO DOLLS "Here"
KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan No Adds	WZZM/Chicago, IL * PD: Steve Levy MD: James VanOsdol 2 OASIS "Hindu" 21 GOO GOO DOLLS "Here" 4 ALANIS MORISSETTE "Things" 3RD STRIKE "Light"	KNNA/Fayetteville, AR PD: Margot Smith GOO GOO DOLLS "Here" NO DOUBT "Hella" DISHWALLA "Middle" QUARASHI "Stick"	WPLA/Jacksonville, FL * PD: Scott Petibone APD/MD: Chad Chumley 12 GOO GOO DOLLS "Here"	WMFS/Memphis, TN * PD: Rob Cressman MD: Mike Killabrew 1 3RD STRIKE "Light" BREAKING POINT "Kind" GOO GOO DOLLS "Here" HOOBASTANK "Running" WEEZER "Nose"	WPLY/Philadelphia, PA * PD: Jim McGuinn MD: Dan Fein 9 GOO GOO DOLLS "Here" 1 WHITE STRIPES "Fell"	WZZI/Roanoke-Lynchburg, VA * PD/MD: Don Walker 3RD STRIKE "Light" B.R.M.C. "Love" DASHBOARD... "Screaming" GOO GOO DOLLS "Here" NO DOUBT "Hella" SEVENDUST "Again"	WKRL/Syracuse, NY * DM/MD: Mimi Griswold APD/MD: Abbie Weber 1 GOO GOO DOLLS "Here" 3RD STRIKE "Light" EARSHOT "Get" NO DOUBT "Hella" PRESSURE 4-5 "Melt"	WFSW/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis 1 SEV "Same" EARSHOT "Get" GOO GOO DOLLS "Here"
KNXX/Baton Rouge, LA * PD/MD: Randy Chase APD: Bill Jackson 3 EARSHOT "Get" QUARASHI "Stick" 1 NO DOUBT "Hella" 1 DASHBOARD... "Screaming" 1 PETE YORN "Strange" 2 SKINNEE J'S "Grown" GOO GOO DOLLS "Here"	WAQZ/Cincinnati, OH * PD: Rick Jamie APD/MD: Shaggy 24 CREED "Stand" 23 P.O.D. "Boom" 23 PUDDLE OF MUDD "Drift" 17 LINKIN PARK "December" 7 WEEZER "Nose" DEFAULT "Dery" GOO GOO DOLLS "Here"	WJBX/Ft. Myers, FL * PD: John Razz MD: Lance 2 SKINNEE J'S "Grown"	WRZK/Johnson City, TN * VP/Prog. Dps.: Mark E. McKinn 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" EARSHOT "Get" QUARASHI "Stick"	KEDJ/Phoenix, AZ * PD: Nancy Stevens APD: Dead Air Dave MD: Robin Nash 2 GOB "Calling" 2 DASHBOARD... "Screaming" 3RD STRIKE "Light" EARSHOT "Get" NO DOUBT "Hella" SEVENDUST "Again"	WZNE/Rochester, NY * PD/MD: Mike Danger 6 WHITE STRIPES "Fell" 5 GRAVITY KILLS "Thing" 4 EARSHOT "Get" 1 GOO GOO DOLLS "Here" NO DOUBT "Hella" THURSDAY "Car"	WZZI/Roanoke-Lynchburg, VA * PD/MD: Don Walker 3RD STRIKE "Light" B.R.M.C. "Love" DASHBOARD... "Screaming" GOO GOO DOLLS "Here" NO DOUBT "Hella" SEVENDUST "Again"	WKRL/Syracuse, NY * DM/MD: Mimi Griswold APD/MD: Abbie Weber 1 GOO GOO DOLLS "Here" 3RD STRIKE "Light" EARSHOT "Get" NO DOUBT "Hella" PRESSURE 4-5 "Melt"	WFSW/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis 1 SEV "Same" EARSHOT "Get" GOO GOO DOLLS "Here"
WRAX/Birmingham, AL * PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey DASHBOARD... "Screaming" GOO GOO DOLLS "Here" MOTH "Sound"	WXTM/Cleveland, OH * PD: Kim Monroe MD: Donn Nardella No Adds	KFRF/Fresno, CA * PD: Chris Squires MD: Reverend No Adds	WNFZ/Knoxville, TN * PD: Dan Bozyk APD/MD: Anthony Proffitt AMD: Opie Hines 2 KID ROCK "Fath"	KZON/Phoenix, AZ * DM/MD: Tim Maramilla APD/MD: Kevin Mannion 15 GOO GOO DOLLS "Here" 311 "Amber"	WZXX/Pittsburgh, PA * PD: John Moschitta MD: Vinnie 3 WHITE STRIPES "Fell" 2 QUARASHI "Stick"	WZNE/Rochester, NY * PD/MD: Mike Danger 6 WHITE STRIPES "Fell" 5 GRAVITY KILLS "Thing" 4 EARSHOT "Get" 1 GOO GOO DOLLS "Here" NO DOUBT "Hella" THURSDAY "Car"	WFSW/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis 1 SEV "Same" EARSHOT "Get" GOO GOO DOLLS "Here"	WFSW/Wilmington, NC PD: Knothead 4 3RD STRIKE "Light" SIMPLE PLAN "Kid"
WBCN/Boston, MA * VP/Programming: Dedipus APD/MD: Steven Strick JACK JOHNSON "Flare" X-ECHOTIMERS "Goin'"	WWCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss 9 GOO GOO DOLLS "Here" AVALANCHES "Frontier" BUSH "Inflatable" EARSHOT "Get" JOHN MAYER "Such"	WXNR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson 2 SKINNEE J'S "Grown" HEADSTRONG "Adriana" WHITE STRIPES "Fell"	KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley No Adds	WRRV/Newburgh, NY PD: Andrew Boris BUSH "Inflatable" NO DOUBT "Hella" PETE YORN "Strange" GOO GOO DOLLS "Here" AVRIL LAVIGNE "Complicate"	WYDX/Portland, ME PD: Herb by MD: Brian James 8 LINKIN PARK "Papercut" GOO GOO DOLLS "Here" WEEZER "Nose" NO DOUBT "Hella" TENACIOUS D "Tribute" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" HEADSTRONG "Adriana"	WZXX/Pittsburgh, PA * PD: John Moschitta MD: Vinnie 3 WHITE STRIPES "Fell" 2 QUARASHI "Stick"	WFSW/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis 1 SEV "Same" EARSHOT "Get" GOO GOO DOLLS "Here"	WFSW/Wilmington, NC PD: Knothead 4 3RD STRIKE "Light" SIMPLE PLAN "Kid"
WFNX/Boston, MA * PD: Cruze APD/MD: Kevin Mays No Adds	WWCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss 9 GOO GOO DOLLS "Here" AVALANCHES "Frontier" BUSH "Inflatable" EARSHOT "Get" JOHN MAYER "Such"	WXNR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson 2 SKINNEE J'S "Grown" HEADSTRONG "Adriana" WHITE STRIPES "Fell"	KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley No Adds	WRRV/Newburgh, NY PD: Andrew Boris BUSH "Inflatable" NO DOUBT "Hella" PETE YORN "Strange" GOO GOO DOLLS "Here" AVRIL LAVIGNE "Complicate"	WYDX/Portland, ME PD: Herb by MD: Brian James 8 LINKIN PARK "Papercut" GOO GOO DOLLS "Here" WEEZER "Nose" NO DOUBT "Hella" TENACIOUS D "Tribute" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" HEADSTRONG "Adriana"	WFSW/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis 1 SEV "Same" EARSHOT "Get" GOO GOO DOLLS "Here"	WFSW/Wilmington, NC PD: Knothead 4 3RD STRIKE "Light" SIMPLE PLAN "Kid"	
WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick 29 GOO GOO DOLLS "Here" 9 3RD STRIKE "Light" 4 DISTURBED "Game" PHANTOM PLANET "California"	WWCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss 9 GOO GOO DOLLS "Here" AVALANCHES "Frontier" BUSH "Inflatable" EARSHOT "Get" JOHN MAYER "Such"	WXNR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson 2 SKINNEE J'S "Grown" HEADSTRONG "Adriana" WHITE STRIPES "Fell"	KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley No Adds	WRRV/Newburgh, NY PD: Andrew Boris BUSH "Inflatable" NO DOUBT "Hella" PETE YORN "Strange" GOO GOO DOLLS "Here" AVRIL LAVIGNE "Complicate"	WYDX/Portland, ME PD: Herb by MD: Brian James 8 LINKIN PARK "Papercut" GOO GOO DOLLS "Here" WEEZER "Nose" NO DOUBT "Hella" TENACIOUS D "Tribute" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" HEADSTRONG "Adriana"	WFSW/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis 1 SEV "Same" EARSHOT "Get" GOO GOO DOLLS "Here"	WFSW/Wilmington, NC PD: Knothead 4 3RD STRIKE "Light" SIMPLE PLAN "Kid"	
WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick 29 GOO GOO DOLLS "Here" 9 3RD STRIKE "Light" 4 DISTURBED "Game" PHANTOM PLANET "California"	WWCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss 9 GOO GOO DOLLS "Here" AVALANCHES "Frontier" BUSH "Inflatable" EARSHOT "Get" JOHN MAYER "Such"	WXNR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson 2 SKINNEE J'S "Grown" HEADSTRONG "Adriana" WHITE STRIPES "Fell"	KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley No Adds	WRRV/Newburgh, NY PD: Andrew Boris BUSH "Inflatable" NO DOUBT "Hella" PETE YORN "Strange" GOO GOO DOLLS "Here" AVRIL LAVIGNE "Complicate"	WYDX/Portland, ME PD: Herb by MD: Brian James 8 LINKIN PARK "Papercut" GOO GOO DOLLS "Here" WEEZER "Nose" NO DOUBT "Hella" TENACIOUS D "Tribute" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" HEADSTRONG "Adriana"	WFSW/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis 1 SEV "Same" EARSHOT "Get" GOO GOO DOLLS "Here"	WFSW/Wilmington, NC PD: Knothead 4 3RD STRIKE "Light" SIMPLE PLAN "Kid"	

* Monitored Reporters

86 Total Reporters

76 Total Monitored

10 Total Indicator



New & Active

STATIC-X Cold (Warner Bros.)
 Total Plays: 357, Total Stations: 30, Adds: 0

MOTH I See Sound (Virgin)
 Total Plays: 351, Total Stations: 35, Adds: 2

DAVID DRAIMAN Forsaken (Reprise)
 Total Plays: 340, Total Stations: 28, Adds: 2

PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)
 Total Plays: 338, Total Stations: 12, Adds: 1

TENACIOUS D Tribute (Epic)
 Total Plays: 327, Total Stations: 22, Adds: 1

EARSHOT Get Away (Warner Bros.)
 Total Plays: 308, Total Stations: 47, Adds: 17

ANDREW W.K. Party Hard (Island/IDJMG)
 Total Plays: 280, Total Stations: 26, Adds: 2

CREED Stand Here With Me (Wind-up)
 Total Plays: 264, Total Stations: 12, Adds: 1

GRAVITY KILLS One Thing (Sanctuary/SRG)
 Total Plays: 209, Total Stations: 21, Adds: 1

GOO GOO DOLLS Here Is Gone (Warner Bros.)
 Total Plays: 181, Total Stations: 34, Adds: 34

Songs ranked by total plays

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to:

R&R, c/o Mike Davis:

10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067

E-mail: mdavis@rronline.com

Indicator

Most Added®

GOO GOO DOLLS Here Is Gone (Warner Bros.)
NO DOUBT Hella Good (Interscope)
DISHWALLA Somewhere In The Middle (Immergent)
PHANTOM PLANET California (Daylight/Epic)
EARSHOT Get Away (Warner Bros.)
3RD STRIKE No Light (Hollywood)
WEEZER Dope Nose (Geffen/Interscope)
SIMPLE PLAN I'm Just A Kid (Lava/Atlantic)
2 SKINNEE J'S Grown Up (Volcano)
PETE YORN Strange Condition (Columbia)
SUGARCULT Bouncing Off The Walls (Ultimatum/Artemis)
DASHBOARD CONFSSIONAL Screaming Infidelities (TVT)
LENNON Brake Of Your Car (Arista)
MEST Mother's Prayer (Maverick/WB)
QUARASHI Stick 'Em Up (Time Bomb/Columbia)
WHITE STRIPES Fell In Love With A Girl (Third Man/V2)
FLYING TIGERS Maybe (Atlantic)
BUSH Inflatable (Atlantic)
CONVOY Caught Up In You (Hybrid)
LINKIN PARK Papercut (Warner Bros.)

Continued from Page 73

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The ORIGINS OF X-TREME ALTERNATIVE

KXTE/Las Vegas launched the sound that conquered the format



Mike Stern

One of the things we take for granted in this format today is the overwhelming popularity of hard rock. Stations that embrace the "X-treme" side of the format are no longer rare and no longer on the fringe. The father of these stations, KXTE (X-treme Radio)/Las Vegas, is playing more of the Alternative top 20 now than perhaps at any time in its history, and therein lies a tale.

KXTE signed on in the early days of radio consolidation. It was one of the original niche stations, whose viability as a standalone (at that point in time) was solely dependent upon its ability to defeat powerhouse Alternative KEDG (The Edge) and improve its cluster position as a result. Its approach was revolutionary: A harder, very contemporary Alternative approach. The music was hip and the station was cool, but it was undeniably aimed at the 18-24 crowd. This was an extremely aggressive and extremely rare position for an Alternative

"What led us to do this was that the research was showing that the biggest cohesive chunk of Howard's audience, which is over half, goes to Alternative."

station to take at the time.

Active Rock was in its very early stages and powered by stations like KBPI/Denver, WXTB/Tampa, KISW/Seattle and a few others. Rock Radio was still in the throes of moving into a new position after grunge had overwhelmed it.

This is noteworthy, because, in that environment, KXTE was closer to the rapidly evolving contemporary approach of Alternative radio than that of Rock radio. Even the Active Rock stations already in existence then were nowhere near as contemporary as KXTE. In fact, when KXTE signed on, there wasn't any debate whatsoever where the station belonged: It was a younger version of the Alternative wave that was

washing over America.

This is an important point, because, over time, Rock radio got its house in order, Active Rock became a force (in many ways by stealing from the Alternative playbook), and X-treme's position came to be described not as Alternative (although the station still played no heritage rock or active rock bands), but as being on the fringe of surging Active Rock format.

This debate, which rages to this day, hit its zenith at the famous Gavin panel showdown between Alternative and Active Rock programmers where KXTE architect and PD Mike Stern was pulled over to the Active Rock side of the panel. It was as symbolic a moment as can be envisioned in radio: Active Rock had successfully re-defined its territory and was staking a claim on the "X-treme" parcel of the Alternative format.

Since then there has been a tug-of-war over stations like KXTE: Are they young-end focused Alternatives without the musical heritage that would nudge them into the Active Rock world? Or are they the next generation of Active Rock, boldly shedding their pasts in an attempt to remain relevant?

As I mentioned earlier, there was no question where KXTE stood when it signed on: It was young and aggressive, but it was Alternative. Which brings me back to my original point: KXTE began life as an Alternative station. The circumstances were quite different back then, however, and this sheds quite a bit of light on the current Alternative-Active Rock argument.

In 1996 I interviewed Mike Stern about the station, and my introduction to that column speaks volumes about the competitive situation at the time: "With little fanfare, Las Vegas has become one of the most interesting markets in the country for Alternative. There are very few places where one can see so many contemporary competitive motifs at play. The Alternative battle isn't just KXTE vs. KEDG, it's heritage vs. upstart. It's a multistation monster vs. a single station with monstrous numbers. And, of course, it's Howard Stern vs. the rest of the market."

My 1996 interview with Stern provides a wonderful snapshot of the early days of X-treme the station and X-treme the format. Here it is in its entirety, a clear example of how some things haven't always been as they seem.

R&R: Tell me about signing on KXTE and the prospects of facing off against KEDG.

MS: This came to me while I was in Dayton, and they said to me, "Can it be done?" I told them that it could, but it was not going to be easy. The thing that made it easier for me to deal with is that we also signed on a modern-leaning AC, KMXB (The Mix), on the other side of The Edge. Knowing that we had them in the squeeze and that everybody had their role to play made it much less intimidating than it would have been if I had been going up alone against a great Alternative station with a seven share.

It also helps that I have Howard Stern on in the morning. Howard brings people to this radio station every day, so, with that alone, I've got a built-in cume that I can't screw up as long as they like *The Howard Stern show*.

R&R: Whose decision was it to keep Stern on the station?

MS: When the American Radio Systems guys were making the plans, they asked whether I wanted to do it with Howard or without Howard, and I told them that I definitely wanted to use Howard. If we were going to do this, I needed something that I knew was going to draw people in. Howard brings built-in cume.

R&R: Did you worry at all about Howard translating to an Alternative audience?

MS: No. What led us to do this was that the research was showing that the biggest cohesive chunk of Howard's audience, which is over half, goes to Alternative, so taking the biggest chunk of Howard's audience and reworking it to the rest of the day was the best strategy for this radio station.

R&R: You mentioned ARS signing on a Modern AC as well. Was that all part of a grand market strategy to own 18-34?

MS: Yes. This is a good example of how to set up a full-market strategy. It not only involves us and The Mix on each side of The Edge, but also KLUC, which is the CHR/Rhythmic that we own. The Mix falls into a hole that we saw from the research, and it also takes some shares from The Edge on the adult side. That has enabled KLUC to rise up and — from what it looks like — become No. 1 18-34, due to the fact that we and The Mix have brought The Edge back down to earth. So, all across the board, the stations are successful.

R&R: You came in with The Edge at a seven share. What kind of short-term and long-term goals did you have?

MS: We're coming up on six months on the air, so our short-term goal is still relevant, and that is adding a new music image to what some people see as the Howard Stern station. A lot of Alternative

The Origins Of Knowledge

MENTORS

Stu Bergen

VP/Promotion, IDJMG

Due more to circumstances than by design, I feel that I have benefited from the influences of many rather than the teachings of one. Over the last 13 or so years I have had the good fortune to work alongside of the best A & R and marketing talent, the most clever managers and incredible artists, all while interacting daily with the best programming minds in the country. They all are my mentors, as I try to learn from all I encounter, even when what I learn is what not to do.

With this in mind, my first employer, Steve Gottlieb of TVT, offered me a crash course in the business. Since everything from A & R to distribution all happened in one loft housing 20 people, TVT provided a unique opportunity to witness all aspects of record labels while I concentrated on promotion. Most of us were in our early 20s and without experience. TVT skeptics argued that Steve didn't hire experienced employees because he didn't want to be challenged. Looking back, our ignorance was our greatest weapon.

Steve knew that we could never outspend the majors, and we certainly didn't have the manpower to challenge them: Our promotion staff fluctuated between two and four people during my 2 1/2 years with the company. Had we been a bit more savvy, we never even would have tried to work singles to the commercial Rock and Top 40 formats with three 23-year-old phone jockeys. We rarely, if ever, had smashing success, but each station add was a victory, one that wouldn't have happened had we known a little more. ■

stations have added Howard to the mix. What a lot of stations haven't done — and what I think is tougher — is to have Howard on the air and add a new music image behind him.

Our primary goal is to establish the new music image of this radio station. This is a station that has always been known as "the Howard station." They had done Classic Rock here for a time, but, if you looked at the research, people would say, "Oh, that's the Howard Stern station." Adding a music image so they will say, "They have Howard, and they play Alternative" is the challenge.

That's where the concept of X-treme Radio comes in. The idea is that the whole station is extreme: extreme music, an extreme morning show, extreme promotions. It's all part of the package, instead of having two different stations, Howard and music.

R&R: How has the music imaging worked out so far?

MS: We're coming up on six months so far the music daypart is showing continuous growth.

R&R: Historically, it

FROM FIRST TO SECOND GEAR

Dan Estrin from Hoobastank discusses the band's rapid rise in the world of Alternative radio By Katy Stephan

This is the second of this special's artist interviews, and it finds a band that has tasted success but is not yet blinking in the glare of full-fledged stardom. Hoobastank recently returned from a wildly successful European tour to find that their first single was an unqualified hit at Alternative radio and that they were pegged for great things by their fans, radio and label.

Hoobastank are now in a transitional period between the hard but somewhat normal life of struggling musicians and the elevated expectations that come with rock stardom. Being in such a position requires a mind-set different from that of both bands that haven't made it yet and bands that have. In the following interview, R&R Associate Editor Katy Stephan discusses the rock 'n' roll lifestyle and recent success with Hoobastank guitarist Dan Estrin.

R&R: Tell me about your schedule.

DE: We've been gone for about two months, touring the East Coast and Europe. We were with Incubus and 311 for a little while. We only had four days off at home between that and the U.S. tour, which starts tonight. Actually, three days off. On the fourth day we had to shoot a video.

R&R: Is that the longest you've worked without a day off?

DE: We have days off when we're on the road, but this is the longest we've gone with no time at home. We had four days at home, and now we're going to be gone for 11 weeks.

R&R: How different is your life now from what it was before your record came out?

DE: It's a lot different. I travel a lot. I basically live on a tour bus or in a hotel. I wake up on the bus anywhere between noon and two in the afternoon, depending on what time I went to sleep the night before. Then Doug and I will usually go to a radio thing — do an acoustic performance and meet some radio people. Then we'll come back; do a soundcheck; hang out on the bus, playing video games or watching TV; and then have a show later on that night.

We flew today from L.A. to Seattle. We had to wake up at about 5am. We got on the plane at about 7:30, got to Seattle, got picked up, came to the venue, dropped off our bags, and then Doug and I went to a radio station and did an acoustic performance. We did five songs, and we just got back. Later tonight we're going to play a 10-song set.

R&R: How do you keep in shape for all this touring? Do you ever feel totally

exhausted when I get home. It's been a long time since I was home two days ago, and I don't want to hang out with my

girlfriend, and I can't even keep my eyes open. I'm trying to talk to her, and nothing's making sense. I felt like I'd taken a bunch of Nyquil and sleeping pills or something. I just wanted to hang out with her, and I felt like shit, because I never really get to see her. In the time that I do, I'm so tired that I don't even want to go out; I just want to lie in bed.

R&R: How does she deal with that?

DE: She's dealing with it right now, but I don't know. We'll see if it changes. You never know. Chris, our drummer, has been with his girlfriend the longest, and his is the most serious relationship, I would say. From what I've heard, she gets really sad that he's gone. It's understandable.

R&R: Are you living the rock-star lifestyle that you always dreamed about?

DE: When I was a little kid, I never really fantasized about stuff that might happen backstage or outside of the shows. I wouldn't even have known what to expect. I just wanted to play in front of a lot of people.

We really don't live the rock-star life. I hardly even drink; it's pretty rare. I don't smoke. A couple of the guys will have a beer or get a little buzz, but we really aren't partying the way people might think.

R&R: Your *Behind the Music* is going to be pretty boring.

DE: Definitely. Our *Behind the Music* is going to have nothing to do with the band. I mean, it will be about the four bandmembers, but just about different things. Seriously, in Europe we would play every single show and then come back on the bus, put our pajamas on and watch a movie while eating Frosted Flakes. Our crew would go out, and a bandmember or two would go out with them every once in a while, but for the most part we stayed in every night.

A couple of the Incubus guys were giving us shit because we weren't hanging out. They were like, "You guys fucking

"I was at home two days ago, and I'm sitting there trying to hang out with my girlfriend, and I can't even keep my eyes open. I'm trying to talk to her and nothing's making sense."



never hang out!" I've never really liked going out. In L.A. I never used to go out to clubs or parties too much. There's one bar in L.A. that I go to because I know everybody there. It's like our Cheers. I go there and enjoy it. But I've never gone out to clubs, dancing and stuff. I'm not that social of a person. I have a hard time going out and holding conversations with people I don't know. I would rather watch a movie or relax.

R&R: Do you think your life reflects people's image of touring rock musicians?

DE: I don't think people understand what we do. I get e-mails every day from kids, and they have no idea. I really don't want to sound like a jerk, but we get e-mails from kids asking us if we can send them autographed posters or CDs, and I can't do that. I wish I could. If you come to our show and you see me, I'll definitely sign an autograph then, but I can't go to the post office and send stuff. I don't have time; I'm so busy. I don't think kids understand.

We were playing in Bakersfield with Incubus, and we were walking down the street with our tour manager past the crowd that was standing in line waiting to get in. We were going to a radio broadcast that was right outside the club. This girl in line was like, "Dan, Dan! Come here. Can you sign this? Can you take a picture?" I'm like, "I can't, but I'll be back. I gotta go! I gotta go!"

Our tour manager was pulling me to go do this, because we were late. I never saw her again. She wrote me this e-mail saying, "That sucked. You said you were going to sign this thing, and you never made it." I'm sorry. I have to do these other things sometimes. But I totally appreciate everybody who's coming out and supporting us.

R&R: I don't think people realize that you don't even make your own schedule.

DE: We don't. We get e-mails asking real simple questions like, "When are you playing Chicago?" And I don't know! I don't know when we're playing Chicago. Honestly, I can't possibly reply to every

single e-mail like that to answer every question. It gets frustrating. Eventually, I guess I'm just going to take my e-mail address off of the website.

R&R: Tell me about your experiences doing radio stuff.

DE: I enjoy doing those live radio performances. I've always enjoyed doing radio things. It's cool to meet those people, and I enjoy it, because I know how important it is. So far everybody we've met has been really cool. We've met some really cool people at the radio stations.

I like doing a couple of songs acoustically. It's totally different. I think that it shows that we can do other things besides just get up there onstage and jump around and play distortion. And I used to really enjoy flipping on the radio and hearing bands that I liked playing their heavy songs acoustically. It was really personal.

R&R: People in the industry consider Hoobastank a new band. Do you consider yourselves a new band?

DE: I consider us a new band as far as the national scene goes. Our record has only been out for three months. But we've been together for seven years, so we're not a new band. The four of us have been writing music for this band for the last seven years.

R&R: Do things feel the same between you guys as they did before you had so much success?

DE: Everything's still pretty much the same. We're with each other every single day. This last time, when we got home, we said goodbye at the airport, but we saw each other two days later at the video shoot. I didn't see them the next day, but I saw them today. We used to hang out all the time because we were at home. We still hang out all the time, but now we're on the road.

R&R: Is there anything else you want to say that I didn't ask you?

DE: Yeah. I really didn't mean to sound like a jerk before, about the fans and our schedule and stuff. But if I did, can you say that one of the other guys said it?

R&R Alternative Top 50

March 15, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	2906	-86	324289	20	75/0
2	2	P.O.D. Youth Of The Nation (Atlantic)	2869	+15	328468	12	76/0
3	3	HOOBASTANK Crawling In The Dark (Island/IDJMG)	2584	+6	260143	20	75/0
4	4	JIMMY EAT WORLD The Middle (DreamWorks)	2513	+62	292043	17	68/0
5	5	DEFAULT Wasting My Time (TVT)	2330	-71	199126	25	68/0
7	5	STAIN'D For You (Flip/Elektra/EEG)	2329	+46	235738	11	72/0
6	7	LINKIN PARK In The End (Warner Bros.)	2162	-166	229564	33	75/0
8	3	NICKELBACK Too Bad (Roadrunner/IDJMG)	2069	+90	165726	12	72/0
9	3	BLINK-182 First Date (MCA)	1928	+34	191864	9	73/1
10	10	INCUBUS Nice To Know You (Immortal/Epic)	1874	-20	188147	13	73/0
12	11	TRIK TURNER Friends + Family (RCA)	1765	+118	169220	10	72/1
14	12	UNWRITTEN LAW Seein' Red (Interscope)	1694	+188	192623	9	71/1
13	13	INCUBUS I Wish You Were Here (Immortal/Epic)	1499	-14	186424	29	72/0
16	14	SYSTEM OF A DOWN Toxicity (American/Columbia)	1470	+31	183555	10	66/0
17	15	X-ECUTIONERS It's Goin' Down (Loud/Columbia)	1443	+38	165900	9	65/1
15	16	ADEMA The Way You Like It (Arista)	1418	-56	120091	15	64/1
11	17	STROKES Last Nite (RCA)	1371	-376	175038	18	62/0
19	18	SYSTEM OF A DOWN Chop Suey (American/Columbia)	1168	-21	160612	32	61/0
21	19	GODSMACK I Stand Alone (Republic/Universal)	1158	+45	90440	6	63/1
18	20	CUSTOM Hey Mister (ARTISTdirect)	1147	-71	77617	17	54/0
23	21	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)	948	+24	93269	6	56/1
25	22	INJECTED Faithless (Island/IDJMG)	891	-3	50568	9	47/0
27	23	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	820	-11	49961	10	40/0
26	24	CREED My Sacrifice (Wind-up)	816	-64	72214	20	49/0
22	25	OFFSPRING Defy You (Columbia)	788	-294	106583	15	48/0
24	26	SUM 41 Motivation (Island/IDJMG)	752	-169	59227	9	58/0
32	27	311 Amber (Volcano)	673	+98	51988	4	44/2
28	28	CREED Bullets (Wind-up)	668	-140	44070	7	42/0
31	29	LOSTPROPHETS Shinobi Vs. Dragon Ninja (Columbia)	659	+81	58142	6	44/2
35	30	SOMETHING CORPORATE If You C Jordan (Drive-Thru/MCA)	612	+70	61031	6	38/0
37	31	LINKIN PARK Papercut (Warner Bros.)	597	+62	127160	7	15/1
39	32	SEVENDUST Live Again (TVT)	572	+72	36824	2	42/5
34	33	BAD RELIGION Sorrow (Epitaph)	555	-2	56225	11	30/0
36	34	ABANDONED POOLS Remedy (Extasy)	536	-4	60085	5	43/2
29	35	TOOL Lateralus (Volcano)	536	-107	40930	17	28/0
49	36	WHITE STRIPES Fell In Love With A Girl (Third Man/V2)	509	+178	123133	2	48/11
44	37	DROWNING POOL Tear Away (Wind-up)	487	+68	34387	3	38/2
38	38	APEX THEORY Shhh... (Hope Diggy) (DreamWorks)	486	-29	30474	7	44/1
33	39	STARSAILOR Good Souls (Capitol)	466	-92	40400	10	41/0
41	40	PHANTOM PLANET California (Daylight/Epic)	461	+21	51817	5	37/3
Debut	41	WEEZER Dope Nose (Geffen/Interscope)	454	+148	99210	1	17/7
30	42	FOO FIGHTERS The One (Columbia)	431	-159	51973	12	28/0
Debut	43	REVEILLE Inside Out (Can You Feel...) (Elektra/EEG)	424	+95	33091	1	38/1
Debut	44	QUARASHI Stick 'Em Up (Time Bomb/Columbia)	420	+182	50082	1	45/8
48	45	JACK JOHNSON Flake (Enjoy/Universal)	396	+64	40533	4	31/2
45	46	LINKIN PARK My December (Warner Bros.)	391	+8	49303	4	9/1
43	47	LOCAL H Half Life (Palm Pictures)	379	-45	30041	8	30/0
50	48	SUGARCULT Bouncing Off The Walls (Ultimatum/Artemis)	378	+47	23611	3	28/1
-	49	PETE YORN Strange Condition (Columbia)	361	+40	51382	2	28/2
Debut	50	DASHBOARD CONFESSIONAL Screaming Infidelities (TVT)	358	+69	47819	1	26/8

76 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/3/02-3/9/02. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
GOO GOO DOLLS Here Is Gone (Warner Bros.)	34
3RD STRIKE No Light (Hollywood)	24
EARSHOT Get Away (Warner Bros.)	17
WHITE STRIPES Fell In Love With A Girl (Third Man/V2)	11
NO DOUBT Hella Good (Interscope)	11
2 SKINNEE J'S Grown Up (Volcano)	10
QUARASHI Stick 'Em Up (Time Bomb/Columbia)	8
DASHBOARD CONFESSIONAL Screaming Infidelities (TVT)	8
WEEZER Dope Nose (Geffen/Interscope)	7
SEVENDUST Live Again (TVT)	5

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
UNWRITTEN LAW Seein' Red (Interscope)	+188
QUARASHI Stick 'Em Up (Time Bomb/Columbia)	+182
GOO GOO DOLLS Here Is Gone (Warner Bros.)	+181
WHITE STRIPES Fell In Love With A Girl (Third Man/V2)	+178
EARSHOT Get Away (Warner Bros.)	+159
WEEZER Dope Nose (Geffen/Interscope)	+148
ANDREW W.K. Party Hard (Island/IDJMG)	+121
TRIK TURNER Friends + Family (RCA)	+118
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	+102
311 Amber (Volcano)	+98

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1107
P.O.D. Alive (Atlantic)	1020
DISTURBED Down With The Sickness (Giant/Reprise)	998
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	812
TOOL Schism (Volcano)	789
WEEZER Hash Pipe (Geffen/Interscope)	788
SUM 41 Fat Lip (Island/IDJMG)	743
STAIN'D Fade (Flip/Elektra/EEG)	701
ALIEN ANT FARM Smooth... (New Noize/DreamWorks)	627
LINKIN PARK Crawling (Warner Bros.)	620
ALIEN ANT FARM Movies (New Noize/DreamWorks)	576
PAPA ROACH Last Resort (DreamWorks)	564
FUEL Hemorrhage (In My Hands) (Epic)	529
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	523
BLINK-182 Stay Together For The Kids (MCA)	498
INCUBUS Drive (Immortal/Epic)	469
SALIVA Your Disease (Island/IDJMG)	450

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difficult to recycle Stern's audience to other dayparts. How successful have your efforts been?

MS: It's still early. So far we've had the spring book, which was only two months of us out of three. Now we're waiting on the summer book. We're off to a real good start. I hear it a lot when I'm out on the street. I'll talk to listeners and hear things like, "I was a die-hard Howard fan who would then turn to The Edge, but now I don't need to do that." I hear that a lot, but what percentage of that is great P1

"This would not be how I would have approached this had we not had the overall market strategy."

audience and what percentage is reality, I don't know yet. As I said, we're focused on defining our music image during Howard's show. We're toying with different ideas of how to do that more directly.

R&R: Are you doing any kind of forced-listening promotions that will carry over from Howard to other dayparts?

MS: We do forced-listening promotions, and we promote them within Howard, but what we haven't done yet is simply focus on something like "Listen to Howard. Listen to middays. Win." We've been promoting things along the lines of "Listen all day for your chance to win." The next logical step is to set it up during Howard's show and then just get them into the next daypart to be rewarded.

R&R: So you would start building on Howard's audience with middays and then move on from there?

MS: Yes.

R&R: Have you thought about starting with afternoon drive and making it a drivetime to drivetime conversion?

MS: We have, but with Howard, there are a couple of things to think about. He runs until 11am some days. He's not your standard 6-10 morning show. His listeners are already in the office, so I have a shot at them for the day. They're not getting out of their car and missing the tail end of the morning show to turn on the AC station in the office.

R&R: How important is that first song after Howard goes off the air?

MS: It's the first set that's important, and it's really important. Believe me, I drive my poor MD crazy with the "keep that away from Howard" thing.

R&R: Do you have a whole special clock in the post-Stern hour?

MS: Absolutely. Power gold, power gold, power gold, A, power gold. That is the crucial time, because if some of the first couple songs are bad, they are gone. It will have a big effect.

R&R: Have you done any perceptual stuff on the transition from Stern to music? For example, is it better to come out rocking or to play something mellower?

MS: That is something I haven't done that I ought to do. I've never lived in a market with Howard before, and I've never run a Howard station before, so the more I deal with Howard, the more fascinated I am with finding out that kind of stuff. It makes sense to me that I roll out of Howard with something like Pearl Jam's "Alive," Nirvana's "Smells Like Teen Spirit" and three other hits that everybody is going to like. But do I need a slower tempo there? Does it matter if I play a current there? I don't know. That would be an interesting research project.

R&R: Are you doing any other cume-building marketing?

MS: When we signed on, we ran a fairly expensive TV campaign, which I think helped a lot. Between Howard's cume and the TV campaign, our awareness grew faster than that of other stations that I have seen or been involved with.

R&R: I'm guessing that the TV campaign focused more on music than on Howard Stern.

MS: Absolutely. It had a Howard mention in it, but it was focused on music.

R&R: With your current focus on carving out a new music niche, how do you think the audience differentiates between you and The Edge?

MS: That's the other thing that we've been working on defining. We rock harder than they do, and it's less a function of what we play that they don't than it is a function of what they play that we don't. They still play the poppier music. There are still flashbacks. There's still really light R.E.M. or Sheryl Crow. We don't go into those realms. We're a male-based radio station because we are so focused on Howard's audience.

R&R: Have you seen The Edge refocus away from what you are doing to better position itself in a different niche?

MS: Actually, it's going the other way around. They've come our way to a good degree. I wasn't in the market before, but, from what I can tell, they weren't the Alice In Chains radio station. They considered that an AOR act and stayed away from it. But now the pop quotient has come down over there, which, in turn, will just open up more room for our sister station, The Mix. It's tough to tell whether it is going to stay with us song for song or go back. The Mix has come on real strong in the ratings, so it remains to be seen.

R&R: It's difficult to claim a music position when the competition across the street is playing the same songs. What kind of things have you done to differentiate yourself?

MS: The narrower music focus has helped us. We have a very well-defined set of core artists here: Pearl Jam, Nirvana, Smashing Pumpkins, Bush and two or three others. You can pretty much pick them out. We're very focused on them. We image them. We take advantage of them. We do whatever we can to tie into them.

We're very focused on certain artists, and, in turn, we tell the listeners that they don't have to put up with X, Y and Z, which our research shows that the guys don't really like that much anyhow. The Edge looks at its research, which, I'm sure, is half and half male/female, and says, "This is obviously a big-testing record." Well, it's obvious which half is driving it.

R&R: Do you actually illustrate these music differences on the air?

MS: Absolutely. "X-treme music ... not X-treme music."

R&R: You don't mention call letters?

MS: No. I don't think there's any need, and I've never liked how that type of thing sounds anyway. It is a shot at them, but it's as much as to define us as it is to take a shot at them. We'll say stuff like, "This is X-treme music," or, "This is not X-treme music," and then, "This is music you will hear after Howard," and then, "This is music you won't be subjected to after Howard." That's the focus of it. The idea is to tell the listeners that they want to stay here because we're going to be doing exactly what they want all day.

R&R: You're talking about a fairly tight demographic focus. Would it be correct to say that you wouldn't be able to do that in a market the size of Las Vegas if you didn't have the other stations that you own in town?

MS: Oh, yeah. This would not be how I would have approached this had we not had the overall market strategy. If I were taking on The Edge all alone, I would have a very different focus. But the team strategy allows me to focus where I am right now.

R&R: Many industry watchers are concerned about the additional fiscal pressures that stations will be under to finance the acquisitions of their parent companies, but it sounds to me like you may have less sales pressure than if you were at a company that owned only one station in the market. Your GM doesn't seem too concerned over your 25+ numbers.

MS: That's exactly true. When deregulation hit and companies started being able to buy four or five stations in a market, it really did change things. There's no corporate expectation that we'll not only do well 18-34 males, but also pull down some 25+ numbers. They told me to go in and do exactly what I'm doing: focusing on recycling Howard's male 18-34 audience and making it work.

R&R: What have been some of the difficulties in dealing with a multistation marketplace?

MS: We have four FMs: A Hot AC, a Modern AC, a CHR/Rhythmic and us. The other three are somewhat in the same neighborhood. They may not be direct competitors, but they're near each other. As a result, they've had to pay a little closer attention to make sure they're not cannibalizing each other. On the other hand, corporate has a lot of faith in what we're doing and our ability to execute the format, so sometimes they don't pay as much attention to us, and we have to wave our hands and ask for help.

The Origins Of Knowledge

MENTORS

Alan Smith

PD, WOCL/Orlando

"Uh ... hey, man ... it's Fol ... ger."

One thing that drives me nuts about our business is that we don't take time to improve our people. So many people get the daily message "You suck" instead of "You could do this better." It leads to great people leaving our profession before they have the opportunity to reach their full potential. When you do find somebody who is willing to spend the time to nudge (or kick) you into the right direction, it's a privilege to work for them. For me, it was Joel Folger.

Early in your career you will get most of your direction from other jocks at the station, the GSM, the GM, the engineer or whoever wants to tell you what they think. Many PDs simply don't have the time to work with young talent. It's even worse if you have any skills at all: If you're good, you will be left alone. I do this today to many of my people (if you don't hear from me, you're doing OK). Folger had three specific things that helped my career, not just in radio, but also in life.

1. Faith. In 1994 KDGE/Dallas was running Stephens and Pruitt from Houston in morning drive. The radio station was up for sale to Mormon-owned Bonneville Broadcasting. S&P were not going to survive long with Bonneville, considering the nasty nature of the show. Folger showed faith in my abilities by moving me to the morning drive slot even though I had very little experience at the job. We argued over the move, as I had no confidence in myself to make it work. In a very nonpressuring way he told me, "I need you to do this; you can do it." I bought in big-time.

2. Protection. As most young jocks do, I made every mistake possible in the building. Folger would find a way to teach me about my mistake and show me the correct thing to do. His style was to speak very little, yet say very much. His insights on how to correct mistakes allowed his staff to improve. His protection allowed us to make mistakes. The combination is what made us professionals.

3. Ears. More than one conversation was started by "Do you have a minute?" and would turn into an hour. Folger was willing to listen to his staff and their complaints, ideas or desires. We had many talks about finances, family, the job, spouses and the future. He's got great ears.

Every PD and OM I've worked for has given me a major break. Lyman James. Mark Feather. Joel Folger. Duane Doherty. Jeff Carrol. John Roberts. All of them are great teachers, and I use their lessons every day. With all due respect to the names on the list, Joel Folger is a standout. Probably because I worked for him the longest, but also because I learned the most from him. Thanks, Joel. ■

March 15, 2002

RateTheMusic.com
BY MEDIABASE

America's Best Testing Alternative Songs
12+ For The Week Ending 3/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
LINKIN PARK In The End (Warner Bros.)	4.30	4.30	99%	43%	4.27	100%	44%
HOOBASTARK Crawling In The Dark (Island/IDJMG)	4.24	4.20	91%	19%	4.21	92%	19%
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	4.23	4.21	97%	28%	4.21	97%	30%
JIMMY EAT WORLD The Middle (DreamWorks)	4.16	4.17	87%	18%	4.18	88%	17%
DEFAULT Wasting My Time (TVT)	4.10	4.04	89%	25%	4.05	91%	26%
INCUBUS I Wish You Were Here (Immortal/Epic)	4.08	4.12	97%	38%	4.09	98%	38%
ADEMA The Way You Like It (Arista)	4.06	4.04	70%	12%	3.96	71%	13%
STAINED For You (Flip/Elektra/EEG)	4.04	4.06	90%	21%	4.03	92%	22%
NICKELBACK Too Bad (Roadrunner/IDJMG)	4.03	4.09	90%	19%	4.03	92%	19%
INCUBUS Nice To Know You (Immortal/Epic)	4.02	4.02	93%	24%	4.05	93%	26%
UNWRITTEN LAW Seein' Red (Interscope)	4.02	4.00	50%	5%	4.05	51%	5%
OFFSPRING Defy You (Columbia)	4.01	3.95	90%	20%	3.94	91%	21%
COURSE OF MATURE Caught In The Sun (Lava/Atlantic)	4.00	-	39%	4%	3.92	40%	4%
SYSTEM OF A DOWN Chop Suey (American/Columbia)	3.99	3.99	94%	34%	3.99	94%	35%
P.O.D. Youth Of The Nation (Atlantic)	3.96	3.97	97%	33%	3.88	97%	36%
BLINK-182 First Date (MCA)	3.91	3.87	91%	21%	3.76	89%	25%
FOO FIGHTERS The One (Columbia)	3.90	3.87	85%	18%	3.89	86%	19%
X-ECUTIONERS It's Goin' Down (Loud/Columbia)	3.89	3.71	54%	9%	3.81	52%	8%
P.O.D. Alive (Atlantic)	3.88	3.91	97%	48%	3.83	98%	49%
NICKELBACK ...Remind Me (Roadrunner/IDJMG)	3.88	3.97	99%	59%	3.92	100%	59%
SYSTEM OF A DOWN Toxicity (American/Columbia)	3.86	3.86	84%	18%	3.86	86%	19%
GODSMACK I Stand Alone (Republic/Universal)	3.85	3.83	68%	11%	3.86	68%	12%
SUM 41 Motivation (Island/IDJMG)	3.82	3.73	79%	16%	3.73	78%	17%
311 Amber (Volcano)	3.77	-	43%	6%	3.73	45%	5%
ROB ZOMBIE Never Gonna Stop... (Geffen/Interscope)	3.70	-	65%	13%	3.69	66%	15%
TRIK TURNER Friends And Family (RCA)	3.68	3.47	49%	12%	3.61	51%	14%
CUSTOM Hey Mister (Artist Direct)	3.66	3.57	54%	13%	3.60	56%	14%
STROKES Last Nite (RCA)	3.57	3.59	82%	32%	3.57	83%	33%
CREED Bullets (Wind-up)	3.35	3.40	69%	22%	3.24	71%	25%
CREED My Sacrifice (Wind-up)	3.32	3.38	99%	65%	3.28	100%	66%

Total sample size is 774 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

March 15, 2002

1. QUARASHI (Time Bomb/Columbia) "Stick 'Em Up"
2. WHITE STRIPES (Third Man/V2) "Fell In Love..."
3. LO FIDELITY ALLSTARS (Skint/Columbia) "Sleeping Faster"
4. WEEZER (Geffen/Interscope) "Dope Nose"
5. GORILLAZ (Immortal/Virgin) "Gorillaz on my Mind"
6. MOTH (Virgin) "I See Sound"
7. EELS (DreamWorks) "Rotten World Blues"
8. HIVES (Burning Heart/Epitaph) "Hate to Say I Told You So"
9. ANDREW WK (Island/IDJMG) "Party Hard"
10. DEADSY (Elementree/DreamWorks) "The Key to Gramercy Park"
11. 3RD STRIKE (Hollywood) "No Light"
12. RIALTO (Koch) "London Crawling"
13. SOUTH (Kinetic) "Paint The Silence"
14. BOB MOULD (United Musicians/Red) "SoundOnSound"
15. REVEREND HORTON HEAT (Artemis) "Galaxy 500"
16. ...TRAIL OF DEAD (Interscope) "Relative Ways"
17. B.R.M.C. (Virgin) "Love Burns"
18. ONESIDEZERO (Maverick/WB) "Instead Laugh"
19. HAVEN (Import) "Let It Live"
20. ZERO 7 (Quango/Palm) "Destiny"

Ranked by total number of shows reporting artist.

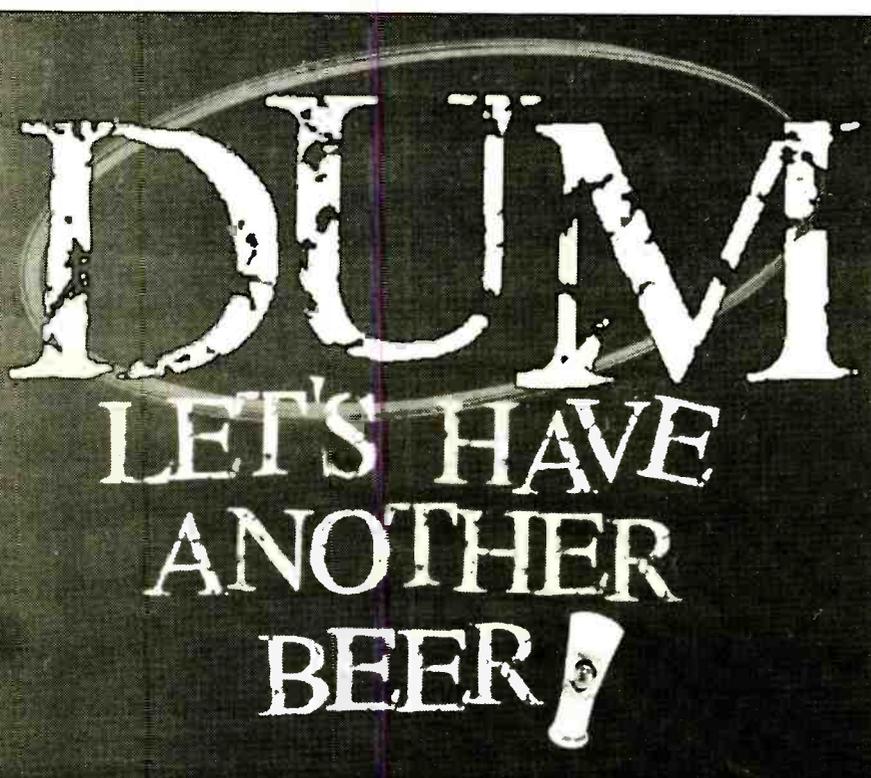
Record Of The Week

Artist: Rialto
LP: *Night on Earth*
Label: Koch



On *Night on Earth*, Rialto boldly go where modern rock hasn't been since its inception, when an army of slick Brits with drum machines sent American hair metal bands packing. * "London Crawling" layers a bristly, modern drum-and-bass loop with plenty of glossy synthesizers and vocals that drip with that particular dark, Depeche Shop Twins quality of melancholy. * Their modern-retro sound is seductively familiar. By the end of the first chorus you and Rialto will be, as the lyrics of "London Crawling" put it, "Just like lovers again, slipping between the sheets of dirty rain."

— Katy Stephan, Alternative Specialty Editor



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BRYAN FARRISH
ALCOHOL & MUSIC





Right now people are requesting Linkin Park's "My December," X-ecutioners' "It's going down" and System Of A Down's "Toxicity." • Personally, I'm really into 2 Skinnee J's' "Grown Up," Bad Religion's "Sorrow" — actually, there are too many to list. Lots of great songs out now. • There's one thing we're on that no one else is: Authority Zero — coming soon on Lava.



You know, for a minute there it looked like this was going to be a slow music week, but then the floodgates opened, and seven songs ended up with double-digit adds. At the top of the pile was the great new (and overdue) song from **The Goo Goo Dolls**, "Here Is Gone." Thirty-four stations came out of the box behind it ... Hollywood's **3rd Strike** nail No. 2



Most Added with a rock-solid 24 adds for "No Light" ... As if that wasn't enough, more new music from new artists did great this week. **Earshot's** "Get Away" pulls in 17 adds, while **Quarashi's** "Stick 'Em Up" and **Dashboard Confessional's** "Screaming..." both have great followup weeks and debut on the chart ... Hey, Volcano does it again! It pulls in double-digit adds for **2 Skinnee J's** "Grown Up" this week, to bring the total to 22 stations so far ... It's "give 'em the benefit of the doubt" time, as **No Doubt** hit the format with "Hella Good." KROQ/Los Angeles and quite a few others are proving that you can rock hard and play No Doubt. Throw this one on the air and let the listeners sort it out ... The hunt for No. 1 looks interesting next week: **P.O.D.** are closing in behind the slow-burning and totally relevant "Youth of the Nation," while **Puddle Of Mudd** are showing staying power behind the massive "Blurry" ... Some cool buzz behind **Lamb's** "Heaven" off the *Six Feet Under* soundtrack. Check this one out ... Oh, one last thing: **White Stripes**' "Fell in Love..." is for real.

RECORD OF THE WEEK: Alien Ant Farm "Attitude"

— Jim Kerr, Alternative Editor

COMING RIGHT UP

ARTIST: White Stripes
LABEL: Third Man/V2

By **KATY STEPHAN**/ALTERNATIVE SPECIALTY EDITOR



White Stripes

Of his painting style, Picasso said, "It took me 80 years to paint like a child." Of his band The White Stripes, Jack White has said, "I try to write songs from the perspective of an 8-year-old." One of the above is an undisputed creative genius, whose revolutionary artistic vision shocked the hell out of the entire world. The other was a painter.

OK, maybe I'm giving in to White Stripes Superlative Syndrome, but isn't everybody? Meg and Jack White are taking rock back to its most primitive, infantile state and are quickly becoming the most talked-about musical force in years.

The White Stripes' raw, simple and under-produced music would be refreshing even if it didn't emerge from a context of barely dressed teens singing "I Love Rock 'n' Roll" while draped with an eight-foot snake. They're more interested in making stripped-down, naked music than in making music while stripping naked.

But context is everything. In the overproduced, testosterone rock market, what could be more shocking than a band with only two members — one of whom (Meg, on drums) is an admittedly untrained beginner — that makes raw, almost clumsy music with a sing-songy, sitting-around-the-campfire appeal?

The trend pendulum is swinging hard, and it's aimed at Detroit. More specifically, a garage in Detroit. While bands on the New York scene reek of high fashion and hipsterism, bands from Detroit tend to have the distinct odor of the working class. Maybe it's the MC5-Stooges tradition, or maybe the feel of a city really does influence the way people express themselves; either way, The White Stripes are the Detroit-iest band Detroit has ever produced.

But even within the realm of the garage, what separate The White Stripes from everyone else

is not just that their sound is the grittiest, though it is. And it's not that their approach is the simplest, though it is. What makes The White Stripes worthy of, for instance, a Picasso metaphor is that, although they are using the fewest tools, they have the most to say.

Somehow The White Stripes manage to fit the rich storytelling tradition of early American blues, the colorful and often whimsical imagery of children's songs and the raw energy of early punk rock into songs that appear to have nothing to them but a flimsy, repetitive structure and a thumpy beat.

Jack White explains the origin of the whole White Stripes idea: "It revolved around this childish idea, the ideas kids have — because they are so much better than adult ideas, right? We thought it would be a good stage aesthetic to dress in the colors of the peppermint, so that people would think like kids when they saw us."

Listeners are indeed like kids — in a candy store. This week "Fell in Love With a Girl" is No. 36 on the **R&R** Alternative chart, with a bullet; last week it topped the Alternative specialty chart. The buzz surrounding *White Blood Cells* has been growing since the album was released — last July, if you can believe it — and The White Stripes phenomenon is getting bigger every day. But let's hope they never grow up.

Fu Manchu

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Active Monitor 24*

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"Fu Manchu's new CD, *California Crossing* is a hook-strewn, biker-rock gem that can hold its own with 'Back In Black'" — Chicago Tribune, February 8, 2002

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Alternative Playlists

MARKET #1

WXRK/New York
Infinity
(212) 314-9230
Kingston/Woody/Peer
12+ Cume 2,463,300



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
38	40	LINKIN PARK/PaperCut	50960
39	40	P.O.D./Youth Of The Nation	50960
36	40	DISTURBED/Down With	50960
38	37	STAIN'D/For You	47138
37	36	PUDDLE OF MUDD/Blurry	45864
22	32	JIMMY EAT WORLD/The Middle	40768
37	30	SYSTEM OF A DOWN/Toxicity	38220
22	29	WHITE STRIPES/Fell In Love	36946
24	27	UNWRITTEN LAW/Seen' Red	34393
26	24	CREED/Stand Here With Me	30576
26	23	P.O.D./Boom	29302
24	22	SYSTEM OF A DOWN/Chop Suey	28028
26	21	HOOBASTANK/Crawling In The Dark	26754
21	20	INCUBUS/Nice To Know You	25480
6	20	EDDIE VEDDER/You've Got To	25480
20	19	OFFSPRING/Dely You	25480
24	20	LINKIN PARK/Runaway	25480
22	19	PUDDLE OF MUDD/Drift & Die	24206
24	19	TOOL/Schism	24206
13	19	ABANDONED POOLS/Remedy	24206
21	19	P.O.D./Alive	24206
17	17	STROKES/Hard To Explain	21658
34	17	LINKIN PARK/In The End	21658
16	17	BLINK-182/Stay Together For.	21658
15	16	NICKELBACK/How You Remind Me	20384
15	16	BLINK-182/First Date	20384
13	15	PUDDLE OF MUDD/Control	19110
17	15	PAPA ROACH/Last Resort	19110
14	14	WEEZER/Hush Pipe	17836
15	14	GORILLAZ/Climt Eastwood	17836

MARKET #2

KFOQ/Los Angeles
Infinity
(323) 930-1067
Weatherly/Sandblom/Worden
12+ Cume 1,550,800



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
39	41	JIMMY EAT WORLD/The Middle	38007
41	40	P.O.D./Youth Of The Nation	37080
43	40	STROKES/Last Nite	37080
37	39	PUDDLE OF MUDD/Blurry	36153
31	37	SYSTEM OF A DOWN/Chop Suey	34299
24	34	INCUBUS/I Wish You Were Here	31518
15	33	LINKIN PARK/In The End	30591
23	30	WHITE STRIPES/Fell In Love	27810
32	28	NO DOUBT/Hella Good	25956
25	27	X-ECUTIONERS/It's Goin' Down	25029
25	27	WEEZER/Dope Nose	25029
29	26	HOOBASTANK/Crawling In The Dark	24102
26	25	HOOBASTANK/Runaway	23175
29	23	LINKIN PARK/PaperCut	21321
21	22	SYSTEM OF A DOWN/Toxicity	20394
21	22	OFFSPRING/Dely You	20394
23	21	UNWRITTEN LAW/Seen' Red	19467
26	19	COLORADO/Trouble	17613
24	18	BAD RELIGION/Sorrow	16686
1	18	PHANTOM PLANET/California	16686
19	17	TOOL/Schism	15759
17	17	ROB ZOMBIE/Never Gonna Stop	15759
17	16	EDDIE VEDDER/You've Got To	14832
17	16	PAPA ROACH/Last Resort	14832
20	16	JACK JOHNSON/Flake	14832
14	15	P.O.D./Alive	13905
16	15	NICKELBACK/How You Remind Me	13905
9	15	TRAVIS/Side	13905
23	14	LINKIN PARK/My December	12978
16	14	SENSE FIELD/Save Yourself	12978

MARKET #3

WKQX/Chicago
Emmis
(312) 527-8348
Richards/Suminas
12+ Cume 766,800



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
41	44	INCUBUS/Nice To Know You	14344
45	44	JIMMY EAT WORLD/The Middle	14344
43	41	P.O.D./Youth Of The Nation	13366
43	41	PUDDLE OF MUDD/Blurry	13366
34	38	STAIN'D/For You	12388
26	37	WHITE STRIPES/Fell In Love	12062
24	37	BLINK-182/First Date	12062
38	32	NICKELBACK/Too Bad	10432
47	32	HOOBASTANK/Crawling In The Dark	10432
33	31	TRIK TURNER/Friends + Family	10196
30	30	LOCAL H/Half Life	9780
30	27	UNWRITTEN LAW/Seen' Red	8902
25	25	X-ECUTIONERS/It's Goin' Down	8150
38	24	311/Ambler	7824
10	21	TENACIOUS D/Tribute	7824
23	23	SOME THING CORPORATE/If You C Jordan	7498
38	22	PHANTOM PLANET/California	7172
20	22	MESI/Mother's Prayer	7172
16	21	DEFAULT/Wasting My Time	6846
19	19	DASHBOARD /Screaming	6194
15	18	CREED/My Sacrifice	5868
18	18	WEEZER/Hush Pipe	5868
18	18	LINKIN PARK/PaperCut	5868
25	18	COURSE OF NATURE/Caught In The Sun	5868
20	17	ABANDONED POOLS/Remedy	5542
16	17	DISTURBED/Down With	5542
19	17	PETE YORN/Strange Condition	5542
14	16	ALIEN ANT FARM/Movies	5216
13	16	P.O.D./Alive	5216
18	16	SYSTEM OF A DOWN/Toxicity	5216

MARKET #3

WZZN/Chicago
ABC
(312) 984-9923
Gambie/Lew/VanOssol
12+ Cume 531,300



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
66	70	PUDDLE OF MUDD/Blurry	13160
36	64	HOOBASTANK/Crawling In The Dark	12032
64	62	P.O.D./Youth Of The Nation	11656
39	54	STROKES/Last Nite	10152
42	50	SENSE FIELD/Save Yourself	9400
67	48	JIMMY EAT WORLD/The Middle	9024
66	45	LINKIN PARK/In The End	8460
32	43	STAIN'D/For You	8084
54	41	BLINK-182/First Date	7708
33	33	CREED/My Sacrifice	6204
36	33	UNWRITTEN LAW/Seen' Red	6204
25	33	JOHN MAYER/No Such Thing	6204
42	32	LINKIN PARK/PaperCut	6016
35	32	NO DOUBT/Hella Good	6016
37	32	PETE YORN/Strange Condition	6016
30	31	INCUBUS/I Wish You Were Here	5828
41	30	TRIK TURNER/Friends + Family	5640
30	30	WHITE STRIPES/Fell In Love	5640
33	29	CREED/Hide	5452
53	28	DEFAULT/Wasting My Time	5264
27	28	WEEZER/Dope Nose	5264
20	26	JACK JOHNSON/Flake	4888
18	25	X-ECUTIONERS/It's Goin' Down	4700
10	23	SYSTEM OF A DOWN/Toxicity	4324
21	21	OASIS/The Hindu Times	3948
21	21	GOO GOO DOLLS/Here Is Gone	3948
19	19	NICKELBACK/How You Remind Me	3572
14	18	WEEZER/Hush Pipe	3384
27	18	MESI/Mother's Prayer	3384
19	16	SUM 41/Fat Lip	3008

MARKET #4

KITS/San Francisco
Infinity
(415) 402-6700
Taylor/Axelsson
12+ Cume 611,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
50	48	STROKES/Last Nite	11280
42	48	JIMMY EAT WORLD/The Middle	11280
37	45	P.O.D./Youth Of The Nation	10575
45	43	PUDDLE OF MUDD/Blurry	10105
41	39	INCUBUS/I Wish You Were Here	9165
37	33	OFFSPRING/Dely You	7755
31	33	BLINK-182/First Date	7755
22	31	WEEZER/Dope Nose	7285
30	30	UNWRITTEN LAW/Seen' Red	7050
31	30	TOOL/Schism	6500
28	28	PAPA ROACH/Last Resort	6080
23	26	STAIN'D/For You	6110
26	26	X-ECUTIONERS/It's Goin' Down	6110
31	24	SYSTEM OF A DOWN/Chop Suey	5640
19	23	EDDIE VEDDER/You've Got To	5405
23	23	DISTURBED/Down With	5405
18	21	HOOBASTANK/Crawling In The Dark	4935
21	21	INCUBUS/Nice To Know You	4935
17	21	SYSTEM OF A DOWN/Toxicity	4935
21	20	P.O.D./Alive	4700
19	20	STAIN'D/It's Been Awhile	4700
21	19	NICKELBACK/How You Remind Me	4465
15	19	PUDDLE OF MUDD/Control	4465
17	18	LINKIN PARK/PaperCut	4230
10	15	WHITE STRIPES/Fell In Love	3525
11	15	LINKIN PARK/Crawling	3525
11	14	ROB ZOMBIE/Never Gonna Stop	3290
23	13	LINKIN PARK/In The End	3055
10	13	LINKIN PARK/One Step Closer	3055
14	11	NICKELBACK/Too Bad	2585

MARKET #5

KDGE/Dallas-Ft. Worth
Clear Channel
(972) 770-7777
Doherty/Ayo
12+ Cume 465,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
52	51	DEFAULT/Wasting My Time	9792
54	51	JIMMY EAT WORLD/The Middle	9792
56	50	PUDDLE OF MUDD/Blurry	9600
46	46	LINKIN PARK/In The End	8832
37	42	UNWRITTEN LAW/Seen' Red	8064
51	39	BLINK-182/Stay Together For.	7488
36	36	COURSE OF NATURE/Caught In The Sun	6912
27	35	NICKELBACK/Too Bad	6720
38	34	TRIK TURNER/Friends + Family	6528
37	34	STAIN'D/For You	6528
35	33	P.O.D./Youth Of The Nation	6336
23	33	DASHBOARD /Screaming	6336
31	29	LINKIN PARK/My December	5568
24	28	INJECTED/Faithless	5176
24	27	SOME THING CORPORATE/If You C Jordan	5176
20	25	COLORADO/Trouble	4800
23	23	U2/Rattle and Hum	4416
26	23	CUSTOM/Hey Mister	4416
21	23	CREED/My Sacrifice	4416
22	22	WEEZER/Dope Nose	4224
18	22	HOOBASTANK/Crawling In The Dark	4224
24	22	STARSAILOR/Good Souls	4224
22	21	SUM 41/In Too Deep	4032
22	21	3 DOORS DOWN/Be Like That	4032
23	19	U2/Beautiful Day	3648
23	19	ABANDONED POOLS/Remedy	3648
20	19	WEEZER/Hush Pipe	3648
20	19	SUM 41/Fat Lip	3648
18	18	NICKELBACK/How You Remind Me	3456
18	17	INCUBUS/I Wish You Were Here	3264

MARKET #6

WPLY/Philadelphia
Radio One
(610) 565-8900
McGunn/Fein
12+ Cume 584,900



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
44	45	PUDDLE OF MUDD/Blurry	9540
42	45	JIMMY EAT WORLD/The Middle	9540
41	43	LINKIN PARK/In The End	9116
39	43	P.O.D./Youth Of The Nation	9116
26	41	HOOBASTANK/Crawling In The Dark	8692
37	38	DEFAULT/Wasting My Time	8056
26	37	NICKELBACK/Too Bad	7844
28	37	INCUBUS/Nice To Know You	7844
38	34	INCUBUS/I Wish You Were Here	7208
25	32	TRIK TURNER/Friends + Family	6784
34	31	X-ECUTIONERS/It's Goin' Down	6572
31	28	ALIEN ANT FARM/Movies	5936
19	28	UNWRITTEN LAW/Seen' Red	5936
29	27	BLINK-182/First Date	5724
32	26	FOO FIGHTERS/The One	5512
18	26	FAMILIAR 48/The Question	5512
22	25	PUDDLE OF MUDD/Control	5300
36	24	STAIN'D/For You	5088
19	24	SYSTEM OF A DOWN/Chop Suey	5088
14	20	STAIN'D/For You	4240
12	20	PHANTOM PLANET/California	4240
19	19	SUM 41/Motivation	4208
15	18	SYSTEM OF A DOWN/Toxicity	3816
19	13	ADEMA/The Way You Like It	3816
15	13	ROB ZOMBIE/Never Gonna Stop	3816
15	17	DASHBOARD /Screaming	3604
20	17	DISTURBED/Down With	3604
17	17	QUARASHI/Stick 'Em Up	3604
17	15	STARSAILOR/Good Souls	3392
18	15	NICKELBACK/How You Remind Me	3392
18	15	PETE YORN/Strange Condition	3392

MARKET #7

WHFS/Washington, DC
Infinity
(301) 306-0991
Benjamin/Ferise
12+ Cume 694,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
61	69	P.O.D./Youth Of The Nation	17940
66	63	X-ECUTIONERS/It's Goin' Down	16380
55	60	SYSTEM OF A DOWN/Toxicity	15000
61	59	PUDDLE OF MUDD/Blurry	15340
68	58	LINKIN PARK/Runaway	15080
40	51	JIMMY EAT WORLD/The Middle	13260
45	46	WEEZER/Dope Nose	11960
42	41	REVILLE/Inside Out	10660
58	40	TRIK TURNER/Friends + Family	10400
32	40	TRIK TURNER/Friends + Family	10400
28	39	FOO FIGHTERS/The One	10140
28	39	HOOBASTANK/Crawling In The Dark	10140
30	35	QUARASHI/Stick 'Em Up	9100
38	35	GOB/ Hear You Calling	9100
24	32	CREED/Stand Here With Me	8320
42	30	INCUBUS/Nice To Know You	7800
36	29	WHITE STRIPES/Fell In Love	7540
9	28	LINKIN PARK/PaperCut	7280
24	27	UNWRITTEN LAW/Seen' Red	7020
22	25	BLINK-182/First Date	6500
24	25	DROWNING POOL/Tear Away	6500
27	25	INCUBUS/I Wish You Were Here	6500
27	23	STAIN'D/For You	5980
11	19	P.O.D./Alive	4940
21	19	SYSTEM OF A DOWN/Chop Suey	4940
19	18	ALIEN ANT FARM/Movies	4680
15	17	GODSMACK/Stand Alone	4420
11	14	NICKELBACK/Too Bad	3640
19	13	DEFAULT/Wasting My Time	3380
14	13	ADEMA/The Way You Like It	2860

This week's biggest
"FLAKE"
WBCN
Jack Johnson
"Flake"
33*-30* BDS
Over 170,000
scanned



MARKET #8

WBCN/Boston
Infinity
(617) 266-1111
Oedipus/Strick
12+ Cume 594,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
34	40	TRIK TURNER/Friends + Family	10240
40	40	STROKES/Last Nite	10240
42	39	PUDDLE OF MUDD/Blurry	9984
40	39	P.O.D./Youth Of The Nation	9984
35	35	SYSTEM OF A DOWN/Toxicity	8960
25	25	LINKIN PARK/In The End	6400
19	24	GORILLAZ/19-2000	6144
19	23	PEARL JAM/ Am A Patriot	5888
21	23	EDDIE VEDDER/You've Got To	5888
24	23		

Stations and their adds listed alphabetically by market

Reporters

WHRL/Albany, NY * DM/DP/APD/MD: Lisa Biello DASHBOARD... "Screaming" FLYING TIGERS "Maybe" GOO GOO DOLLS "Here"	WAVF/Charleston, SC * PD: Greg Patrick APO/MD: Danny Villalobos 14 GOO GOO DOLLS "Here" 12 STONES "Broken"	WXEG/Dayton, OH * PD: Steve Kramer MD: Boomer No Adds	WMRQ/Hartford, CT * PD: Todd Thomas APO/MD: Danny Villalobos MD: Peter Gunn 2 WEEZER "Nose" 1 GOO GOO DOLLS "Here" 3RD STRIKE "Light" GOB "Calling" SEVENDUST "Again"	KLEC/Little Rock, AR * Dir./Prog.: Larry LeBlanc MD: Peter Gunn 3RD STRIKE "Light" DASHBOARD... "Screaming" DISHWALLA "Middle" SEVENDUST "Again"	WXRK/New York, NY * PD: Steve Kingston MD: Mike Peer 5 THURSDAY "Car"	KNRK/Portland, OR * PD: Mark Hamilton MD: Peter Gunn No Adds	XTRA/San Diego, CA * PD: Bryan Schock MD: Chris Muckley 2 STROKES "Explain" 1 FLYING TIGERS "Maybe"	WSUN/Tampa, FL * DM: Chuck Beck PD: Shark No Adds
KTEG/Albuquerque, NM * PD: Ellen Flaherty QUARASHI "Stick"	WEND/Charlotte, NC * PD: Jack Daniel APO/MD: Kristen Honeycutt 2 EARSHOT "Get" 1 FLYING TIGERS "Maybe" 1 SEVENDUST "Again" 1 GOO GOO DOLLS "Here" 2 SKINNEE J'S "Grown" LOSTPROPHETS "Shinobi"	KTCL/Denver-Boulder, CO * PD: Mike D' Connor MD: Sabrina Saunders 5 QUARASHI "Stick"	KPOI/Honolulu, HI * PD: Mahlon Moore 6 GOO GOO DOLLS "Here" 1 BLINK 182 "First" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" EARSHOT "Get"	KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APO: Gene Sandbloom MD: Lisa Worden No Adds	WROX/Norfolk, VA * PD: Michele Diamond MD: Mike Powers 2 WEEZER "Nose" 1 3RD STRIKE "Light" 2 SKINNEE J'S "Grown" DROWNING POOL "Tear"	WBRU/Providence, RI * PD: Tim Schiavelli MD: Annie Shapiro 11 GOO GOO DOLLS "Here"	KITS/San Francisco, CA * PD: Jay Taylor MD: Aaron Axelsen No Adds	KFMA/Tucson, AZ * PD: John Michael MD: Libby Carstensen No Adds
WNNX/Atlanta, GA * PD: Leslie Fram APO/MD: Chris Williams 10 GOO GOO DOLLS "Here" 2 NO DOUBT "Hella" 1 TRIK TURNER "Friends"	WKQX/Chicago, IL * PD: Tim Richards APO/MD: Mary Shuminas APO/MD: Nicole Churninatto 3RD STRIKE "Light" EARSHOT "Get" BEN KWELLER "Wasted" SIMPLE PLAN "Kid"	CIMX/Detroit, MI * PD: Murray Brookshaw APO: Vince Cannova MD: Matt Franklin 15 GOO GOO DOLLS "Here" 1 QUARASHI "Stick" EARSHOT "Get"	KTZV/Houston-Galveston, TX * PD/MD: Steve Robison 9 GOO GOO DOLLS "Here" 3RD STRIKE "Light" THURSDAY "Car"	WLRS/Louisville, KY * Dir/Prog.: J.D. Kunes PD: Lance MD: Kyle Meredith 2 SKINNEE J'S "Grown" EARSHOT "Get" QUARASHI "Stick"	KQRX/Odessa-Midland, TX PD/MD: Michael Todd Mobley DISHWALLA "Middle" NO DOUBT "Hella" EARSHOT "Get" GOO GOO DOLLS "Here"	KRZQ/Reno, NV * PD: Wendy Rollins APO/MD: Scott Sanford LOSTPROPHETS "Shinobi" SUGARCULT "Bouncing"	KJEE/Santa Barbara, CA GM/MD: Eddie Gutierrez MD: Dakota 8 WHITE STRIPES "Fell" 1 DISHWALLA "Middle" SUGARCULT "Bouncing" PHANTOM PLANET "California" JACK JOHNSON "Posters"	KMYZ/Tulsa, OK * PD: Lynn Barstow MD: Corbin Pierce 1 ANDREW W.K. "Party" ABANDONED POOLS "Remedy" WHITE STRIPES "Fell"
WJSE/Atlantic City, NJ * PD: Al Parinello MD: Jason Ulanet 11 3RD STRIKE "Light" B.R.M.C. "Love" BUSH "Inflatable" GOB "Calling" GOO GOO DOLLS "Here" NO DOUBT "Hella" WEEZER "Nose"	WZZN/Chicago, IL * PD: Bill Gamble APO: Steve Levy MD: James VanOsdol 21 OASIS "Hindu" 21 GOO GOO DOLLS "Here" NO DOUBT "Hella" 4 ALANIS MORISSETTE "Things" 3RD STRIKE "Light"	KNRQ/Eugene-Springfield, OR PD: Chris Crowley APO/MD: Stu Allen 1 LENNON "Brake" 4 EARSHOT "Get" GOO GOO DOLLS "Here"	WRXZ/Indianapolis, IN * PD: Scott Jameson MD: Michael Young 1 3RD STRIKE "Light" 1 12 STONES "Broken"	WMAD/Madison, WI * PD: Pat Frawley MD: Amy Hudson 6 ALANIS MORISSETTE "Clean" 1 WHITE STRIPES "Fell" GOO GOO DOLLS "Here" MOTH "Sound" NO DOUBT "Hella" PHANTOM PLANET "California" PETE YORN "Strange"	WOCL/Orlando, FL * PD: Alan Smith MD: Bobby Smith 1 UNWRITTEN LAW "Red" GOO GOO DOLLS "Here" LINKIN PARK "Papercut" NO DOUBT "Hella"	WDYL/Richmond, VA * PD: Mike Murphy MD: Keith Dakin 6 SEV "Same" 2 SKINNEE J'S "Grown" WHITE STRIPES "Fell"	KNDK/Seattle-Tacoma, WA * PD: Phil Manning APO: Jim Keller MD: Seth Resler 6 ALIEN CRIME... "Ozzy" 1 HOBBASTANK "Running" EARSHOT "Get"	WVWV/Savannah, GA PD/MD: Phil Conn PHANTOM PLANET "California" WEEZER "Nose" GOO GOO DOLLS "Here"
KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan No Adds	WAZQ/Cincinnati, OH * PD: Rick Jamie APO/MD: Shaggy 24 CREED "Stand" 23 P.O.D. "Boom" 23 PUDDLE OF MUDD "Drift" 17 LINKIN PARK "December" 7 WEEZER "Nose" DEFAULT "Deny" GOO GOO DOLLS "Here"	KXNA/Fayetteville, AR PD: Margot Smith GOO GOO DOLLS "Here" NO DOUBT "Hella" DISHWALLA "Middle" QUARASHI "Stick"	WPLA/Jacksonville, FL * PD: Scott Petibone APO/MD: Chad Chumley 12 GOO GOO DOLLS "Here"	WMFS/Memphis, TN * PD: Rob Cressman MD: Mike Killabrew 1 3RD STRIKE "Light" 2 SKINNEE J'S "Grown" BREAKING POINT "Kind" GOO GOO DOLLS "Here" HOBBASTANK "Running" WEEZER "Nose"	WPLY/Philadelphia, PA * PD: Jim McGuinn MD: Dan Fein 9 GOO GOO DOLLS "Here" 1 WHITE STRIPES "Fell"	WZZR/Roanoke-Lynchburg, VA * PD/MD: Don Walker 3RD STRIKE "Light" B.R.M.C. "Love" DASHBOARD... "Screaming" GOO GOO DOLLS "Here" NO DOUBT "Hella" SEVENDUST "Again"	KSYR/Shreveport, LA * PD/MD: Craig Cooper DROWNING POOL "Tear"	WVDC/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis 1 SEV "Same" EARSHOT "Get" GOO GOO DOLLS "Here"
KNXX/Baton Rouge, LA * PD/MD: Randy Chase APO: Bill Jackson 3 EARSHOT "Get" 2 QUARASHI "Stick" 1 NO DOUBT "Hella" 1 DASHBOARD... "Screaming" 1 PETE YORN "Strange" 2 SKINNEE J'S "Grown" GOO GOO DOLLS "Here"	WXTM/Cleveland, OH * PD: Kim Monroe MD: Dom Nardella No Adds	WJBX/Ft. Myers, FL * PD: John Rozz MD: Lance 2 SKINNEE J'S "Grown"	WRZK/Johnson City, TN * VP/Prog. Ops.: Mark E. McKinn MD: Lance 3RD STRIKE "Light" EARSHOT "Get" QUARASHI "Stick"	KEDJ/Phoenix, AZ * PD: Nancy Stevens APO: Dead Air Dave MD: Robin Nash 2 GOB "Calling" 2 DASHBOARD... "Screaming" 3RD STRIKE "Light" EARSHOT "Get" NO DOUBT "Hella" SEVENDUST "Again"	WVPL/Philadelphia, PA * PD: John Moschitta MD: Vinnie 3 WHITE STRIPES "Fell" 2 QUARASHI "Stick"	WZNE/Rochester, NY * PD/MD: Mike Danger 6 WHITE STRIPES "Fell" 5 GRAVITY KILLS "Thing" 4 EARSHOT "Get" 1 GOO GOO DOLLS "Here" THURSDAY "Car"	KWOD/Sacramento, CA * PD: Ron Bounce APO: Boomer 19 NO DOUBT "Hella" 4 ANDREW W.K. "Party" 1 GOO GOO DOLLS "Here" 3RD STRIKE "Light" SLIPKNOT "Plague" GOOSMACK "Alone" HEADSTRONG "Adriana" PRESSURE 4-5 "Melt"	WBSX/Wilkes-Barre, PA * PD: Chris Lloyd APO: Jay Hunter MD: Freddie 5 DAVID DRAIMAN "Forsaken" 1 DASHBOARD... "Screaming" 3RD STRIKE "Light" EARSHOT "Get"
WRAX/Birmingham, AL * PD: Susan Groves APO: Hurricane Shane MD: Mark Lindsey DASHBOARD... "Screaming" GOO GOO DOLLS "Here" MOTH "Sound"	WXRQ/Columbia, SC * DM/DP/MD: Gina Juliano 5 EARSHOT "Get" 3 3RD STRIKE "Light" 2 WHITE STRIPES "Fell"	KFRF/Fresno, CA * PD: Chris Squires MD: Reverend No Adds	KFTE/Lafayette, LA * PD: Rob Summers MD: Scott Perrin 1 EARSHOT "Get" ABANDONED POOLS "Remedy" REVELLE "Inside" ROB ZOMBIE "Never"	KZON/Phoenix, AZ * DM/DP: Tim Maramville APO/MD: Kevin Mannion 15 GOO GOO DOLLS "Here" 311 "Amber"	WXDX/Pittsburgh, PA * PD: John Moschitta MD: Vinnie 3 WHITE STRIPES "Fell" 2 QUARASHI "Stick"	KWXS/Tallahassee, FL PD: Steve King MD: Meathead FLYING TIGERS "Maybe" DISHWALLA "Middle" NO DOUBT "Hella" DASHBOARD... "Screaming"	WFSM/Wilmington, NC PD: Knothead 4 3RD STRIKE "Light" SIMPLE PLAN "Kid"	
KQXR/Boise, ID * PD: Jacent Jackson MD: Kallao WHITE STRIPES "Fell"	WWCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss 9 GOO GOO DOLLS "Here" AVALANCHES "Fronter" BUSH "Inflatable" EARSHOT "Get" JOHN MAYER "Such"	WGRD/Grand Rapids, MI * PD: Bobby Duncan 11 ADEMA "Like" 2 SKINNEE J'S "Grown" GOO GOO DOLLS "Here" JACK JOHNSON "Flake" WHITE STRIPES "Fell"	WWDX/Lansing, MI * PD: Chili Walker 1 GOO GOO DOLLS "Here" 1 WHITE STRIPES "Fell" 311 "Amber" APEX THEORY "Shinobi" DISHWALLA "Middle"	WRRV/Newburgh, NY PD: Andrew Boris BUSH "Inflatable" NO DOUBT "Hella" PETE YORN "Strange" GOO GOO DOLLS "Here" AVRIL LAVIGNE "Complicate"	WCYY/Portland, ME PD: Herb Ivy MD: Brian James 8 LINKIN PARK "Papercut" GOO GOO DOLLS "Here" WEEZER "Nose" NO DOUBT "Hella" TENACIOUS D "Tribute" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" HEADSTRONG "Adriana"	WWSR/Tallahassee, FL PD: Steve King MD: Meathead FLYING TIGERS "Maybe" DISHWALLA "Middle" NO DOUBT "Hella" DASHBOARD... "Screaming"	WSPN/Wilmington, NC PD: Knothead 4 3RD STRIKE "Light" SIMPLE PLAN "Kid"	
WBCN/Boston, MA * VP/Programming: Dediopus APO/MD: Steven Strick JACK JOHNSON "Flake" X-ECUTIONERS "Goon"	WVWX/Boston, MA * PD: Cruze APO/MD: Kevin Mays No Adds	WXRQ/Columbia, SC * DM/DP/MD: Gina Juliano 5 EARSHOT "Get" 3 3RD STRIKE "Light" 2 WHITE STRIPES "Fell"	WXTE/Las Vegas, NV * PD: Dave Wellington APO/MD: Chris Ripley No Adds	WVWX/Portland, ME PD: Herb Ivy MD: Brian James 8 LINKIN PARK "Papercut" GOO GOO DOLLS "Here" WEEZER "Nose" NO DOUBT "Hella" TENACIOUS D "Tribute" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" HEADSTRONG "Adriana"	WVWX/Portland, ME PD: Herb Ivy MD: Brian James 8 LINKIN PARK "Papercut" GOO GOO DOLLS "Here" WEEZER "Nose" NO DOUBT "Hella" TENACIOUS D "Tribute" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" HEADSTRONG "Adriana"	WVWX/Portland, ME PD: Herb Ivy MD: Brian James 8 LINKIN PARK "Papercut" GOO GOO DOLLS "Here" WEEZER "Nose" NO DOUBT "Hella" TENACIOUS D "Tribute" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" HEADSTRONG "Adriana"	WVWX/Portland, ME PD: Herb Ivy MD: Brian James 8 LINKIN PARK "Papercut" GOO GOO DOLLS "Here" WEEZER "Nose" NO DOUBT "Hella" TENACIOUS D "Tribute" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" HEADSTRONG "Adriana"	
WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick 29 GOO GOO DOLLS "Here" 9 3RD STRIKE "Light" 4 DISTURBED "Game" PHANTOM PLANET "California"	KDGE/Dallas-Ft. Worth, TX * PD: Duane Doherty APO/MD: Alan Ayo 4 PHANTOM PLANET "California" 3 GOO GOO DOLLS "Here"	WVWX/Portland, ME PD: Herb Ivy MD: Brian James 8 LINKIN PARK "Papercut" GOO GOO DOLLS "Here" WEEZER "Nose" NO DOUBT "Hella" TENACIOUS D "Tribute" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" HEADSTRONG "Adriana"	WVWX/Portland, ME PD: Herb Ivy MD: Brian James 8 LINKIN PARK "Papercut" GOO GOO DOLLS "Here" WEEZER "Nose" NO DOUBT "Hella" TENACIOUS D "Tribute" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" HEADSTRONG "Adriana"	WVWX/Portland, ME PD: Herb Ivy MD: Brian James 8 LINKIN PARK "Papercut" GOO GOO DOLLS "Here" WEEZER "Nose" NO DOUBT "Hella" TENACIOUS D "Tribute" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" HEADSTRONG "Adriana"	WVWX/Portland, ME PD: Herb Ivy MD: Brian James 8 LINKIN PARK "Papercut" GOO GOO DOLLS "Here" WEEZER "Nose" NO DOUBT "Hella" TENACIOUS D "Tribute" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" HEADSTRONG "Adriana"	WVWX/Portland, ME PD: Herb Ivy MD: Brian James 8 LINKIN PARK "Papercut" GOO GOO DOLLS "Here" WEEZER "Nose" NO DOUBT "Hella" TENACIOUS D "Tribute" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" HEADSTRONG "Adriana"	WVWX/Portland, ME PD: Herb Ivy MD: Brian James 8 LINKIN PARK "Papercut" GOO GOO DOLLS "Here" WEEZER "Nose" NO DOUBT "Hella" TENACIOUS D "Tribute" 2 SKINNEE J'S "Grown" 3RD STRIKE "Light" HEADSTRONG "Adriana"	

* Monitored Reporters

86 Total Reporters

76 Total Monitored

10 Total Indicator



New & Active

STATIC-X Cold (Warner Bros.)
 Total Plays: 357, Total Stations: 30, Adds: 0

MOTH I See Sound (Virgin)
 Total Plays: 351, Total Stations: 35, Adds: 2

DAVID DRAIMAN Forsaken (Reprise)
 Total Plays: 340, Total Stations: 28, Adds: 2

PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)
 Total Plays: 338, Total Stations: 12, Adds: 1

TENACIOUS D Tribute (Epic)
 Total Plays: 327, Total Stations: 22, Adds: 1

EARSHOT Get Away (Warner Bros.)
 Total Plays: 308, Total Stations: 47, Adds: 17

ANDREW W.K. Party Hard (Island/IDJMG)
 Total Plays: 280, Total Stations: 26, Adds: 2

CREED Stand Here With Me (Wind-up)
 Total Plays: 264, Total Stations: 12, Adds: 1

GRAVITY KILLS One Thing (Sanctuary/SRG)
 Total Plays: 209, Total Stations: 21, Adds: 1

GOO GOO DOLLS Here Is Gone (Warner Bros.)
 Total Plays: 181, Total Stations: 34, Adds: 34

Songs ranked by total plays

Indicator

Most Added®

GOO GOO DOLLS Here Is Gone (Warner Bros.)

NO DOUBT Hella Good (Interscope)

DISHWALLA Somewhere In The Middle (Immergent)

PHANTOM PLANET California (Daylight/Epic)

EARSHOT Get Away (Warner Bros.)

3RD STRIKE No Light (Hollywood)

WEEZER Dope Nose (Geffen/Interscope)

SIMPLE PLAN I'm Just A Kid (Lava/Atlantic)

2 SKINNEE J'S Grown Up (Volcano)

PETE YORN Strange Condition (Columbia)

SUGARCULT Bouncing Off The Walls (Ultimatum/Artemis)

DASHBOARD CONFSSIONAL Screaming Infidelities (TVT)

LENNON Brake Of Your Car (Arista)

MEST Mother's Prayer (Maverick/WB)

QUARASHI Stick 'Em Up (Time Bomb/Columbia)

WHITE STRIPES Fell In Love With A Girl (Third Man/V2)

FLYING TIGERS Maybe (Atlantic)

BUSH Inflatable (Atlantic)

CONVOY Caught Up In You (Hybrid)

LINKIN PARK Papercut (Warner Bros.)

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to:

R&R, c/o Mike Davis:

10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067

E-mail: mdavis@ronline.com



TONY NOVIA
tnovia@rronline.com

Ten Ways To Increase Your Ratings

Understanding women offers road map to success

As research budgets continue to be slashed, many CHR stations can no longer rely on perceptual research, auditorium tests and focus-group studies to map out a course of action. More and more stations, especially contemporary stations, are making gut calls on everything from library music to contests.

Thankfully, the people at Arbitron who really get radio have joined forces with such excellent research companies as Coleman Research and Edison Media Research to help fill the research and information void.

Arbitron has also developed and maintains a very informative website at www.arbitron.com, where you can stay on the cutting edge with such products as PD Advantage, the upcoming Portable People Meter and — an area that I personally spend a lot of time with — free studies and reports.

“What Women Want: Five Secrets to Better Ratings” was unveiled by Arbitron in September 2001. Following up that groundbreaking study, Arbitron and Joint Communications recently released a report that examines what American women want from CHR radio. As Arbitron writes, “‘What Women Want From CHR Radio’ delivers a wealth of insights that can help both sales executives and program directors at CHR stations better understand the lifestyles and desires of their female listeners.”

The report focuses specifically on 1,060 18-to-54-year-old female Arbitron diarykeepers who listen to CHR. These women were asked questions about lifestyle, what they love and hate about radio, their reasons for tuning in or out and their specific radio behaviors and needs. The following are the top 10 things you need to know about female CHR listeners, along with some recommendations based on the key findings of the study.

1. Music Drives The Format

CHR has to be music-intensive to be successful with female diarykeepers. CHR women have a much higher than average interest in music. Ninety-two percent strongly agree that they listen for music they like, and 85% say “lots of music” is very important. Although they are very attracted to new songs, female CHR listeners also want to hear their favorite older songs.

Recommendation: Music, music and music. Music is the driving tune-in factor for CHR women. They say the most important thing is “songs I like,” and they want lots of them. Music research is crucial if you want to satisfy these music-intensive listen-



ers. Most of the time they are tuning in for new music or the top 10 or 20 songs, but half of them want to hear older favorites as well. In other words, CHR is driven by new music, but it satisfies by playing a mix of new and older songs.

2. Listeners Are Overwhelmed By Commercials

More than 75% of diarykeepers surveyed say the main reason they tune out of radio is too many commercials. When asked what they hate most about radio, 40% of CHR women said too many commercials — the highest for any format.

Recommendation: Rethink spotloads. How do you handle commercials at your station?

Fifty-six percent of all CHR women strongly agree that radio should identify songs and artists more than it does now.

Spotloads are an enormous tune-out factor for CHR women. Additionally, more than half say they tune out specifically because of irritating commercials. Remember the value of good creative. Remember that satellite radio, with fewer or no commercials, is here.

Don't shrug off these findings. Many programmers and managers tend to fall back on an “it is what it is” abdication of their responsibility to their listeners. They know they have to run commercials, so they just say, “We'll have to take what we can get.” CHR female diarykeepers tell us that you should redouble your brainstorming efforts and figure out new ways to make commercials better — and to

reduce how many you run. Companies that put time, energy and effort into this area will reap big rewards.

3. Air Talent Should Be Funny

CHR listeners index higher than listeners to almost every other format in saying they want something that makes them laugh or “funny DJs.” However, they don't want too much talk — 32% strongly agree that air talents talk too much, and more than 50% strongly agree that they'll tune out rude or cheesy announcers.

Recommendation: Work on the laughs, muzzle the talk. CHR women really want to laugh. They are stressed for time and worried about the future, their health, their kids and their safety — more worried than the average woman who listens to radio. Laughs help them release their tension. In fact, they say their primary reason for listening to radio is to relax. Work closely with your announcers on humor. Brainstorm ways to make morning shows (along with other dayparts) funny, but don't force it. This group will sniff out a phony in a minute.

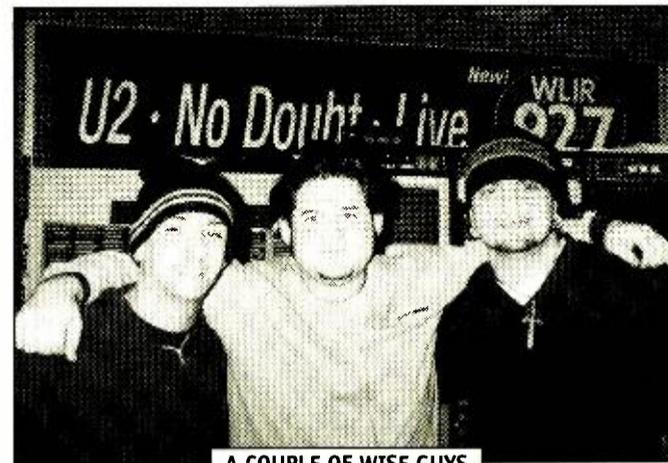
Too much talk is a big negative with CHR women. When the air talent talk, they should be funny, and when they're not funny, they should be plugging listeners into important information about what's going on. These listeners don't think talk is that important. They are much less interested in news than listeners to other formats, and they're much more interested in listening to music and having it identified.

4. Identify The Songs

Fifty-six percent of all CHR women strongly agree that radio should identify songs and artists more than it does now. Pay special attention to new songs, and remember that CHR women are the most likely listeners to think that the top 10 or 20 songs are an important reason for tuning in to radio.

5. Don't Count On The Internet

Forty-two percent of CHR's female listeners don't use the Internet. That may come as a surprise to CHR programmers who believe that most women, especially younger ones, use the 'Net. When CHR users do log on, they use the web less than women who listen to other formats. You're leaving out



A COUPLE OF WISE GUYS

Members of the New York-based band Seven Wiser stopped by WLIR/Long Island, NY to visit night jock Harlan Friedman and perform an unplugged version of their new single, “Take Me as I Am.” Pictured here (l-r) are Seven Wiser guitarist Drew Sbarra, Friedman and Seven Wiser lead singer Jon Santos.



a huge portion of your audience if you don't connect with it by using something other than the Internet.

Recommendation: Don't rely too heavily on the 'Net. Even though the Internet can be a useful tool for your listeners, many CHR diarykeepers don't go online. Among those who do, the majority do so from home rather than from work. If you're using the Internet as an at-work contest hook, you are leaving out a lot of your audience. Consider some of the old technologies, such as faxes and direct mail, if you want to make sure that everyone has a chance to connect with your station. Direct mail should probably be some form of postcard in this anthrax-tense age.

6. Women Like To Win Things, And They Like to Shop

Women who listen to CHR are just as likely as others to agree with the statement “I like to win things”: More than 80% agree either strongly or slightly. And 86% agree with “I like to shop.” But very few, just 13%, have listened to the radio specifically to win something. When they did, they were usually trying to win tickets to a concert or another event.

7. Women Worry A Lot

Women who listen to CHR radio are more likely than average to worry. They are also more likely than the average diarykeeper to agree with the statement “I get angry more often than I used to.” Their worry and anger are driving forces when they listen to CHR. Seventy-two percent listen to CHR to relax, much higher than the average among diarykeepers, and 53% listen to reduce stress — also much higher than the average. Make them feel good. Don't add to their stress.

Recommendation: Don't worry, be happy. CHR listeners have high levels of anxiety about themselves and about the future. In promotions, when your air talent talk or when you present yourself, don't add to

their anxiety. Instead, help them reduce their stress. Remember that you can't order them to feel better. You can't talk at them, suggesting that they just stop worrying. Instead, create a radio station that lets them take their minds off their worries, relax and have fun listening.

Also, make sure the station is not too “hyper,” although that flies in the face of the common wisdom that has generated a coast-to-coast batch of CHR stations with loud, noisy production and overexcited disc jockeys. This is worth thinking carefully about. It suggests that CHR stations might be able to do even better at work and in the evenings than they do right now.

8. Be Kid-Sensitive

Women who listen to CHR are no different from other women who listen to radio: They don't want to hear radio that is inappropriate for kids. More than 55% strongly agree that they'll tune out if the kids can't (or shouldn't) listen. Among women 18-54 who listen to CHR, nearly 50% are under the age of 29. Two-thirds are under the age of 34. Most, 55%, have no kids.

Recommendation: Think about how to make your station more kid-friendly. This is a tough one, because less than half of all female CHR listeners have kids, but more than half feel strongly that radio should be OK for kids to listen to. In many cases the younger CHR listeners have brothers and sisters who ride in the car with them. It's well worth brainstorming this at your station. Just keep in mind that if a mom is listening at a time of day when she might be with kids, she will turn the dial if she hears something offensive. These diarykeepers might be a “canary in the coal mine,” warning radio to rethink its community responsibilities.

9. Many Women Control Their Own Money

Women who listen to CHR are much more likely to agree with the statement “I make all the money decisions in the household” than female listeners to other formats: Over a third strongly agree. If you advertise directly

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES March 15, 2002

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of February 17-23.

HP = Hit Potential

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	3W	4W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	3.92	3.81	3.96	3.91	84.8	25.6	4.03	3.74	3.97	3.96	4.15	3.78	3.83
LINKIN PARK In The End (Warner Bros.)	3.85	4.00	4.00	3.85	82.6	23.4	3.93	3.91	3.70	3.73	3.96	3.82	3.89
HP ALAN JACKSON Where Were You... (Arista)	3.84	3.54	3.77	3.70	39.3	9.0	3.78	3.91	3.82	3.55	3.74	4.00	3.97
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.84	3.80	3.94	3.81	58.5	10.7	3.89	3.80	3.80	3.66	4.28	3.72	3.76
CALLING Wherever You Will Go (RCA)	3.83	3.78	3.78	3.67	84.1	23.6	3.95	3.68	3.84	3.89	3.88	3.83	3.75
HP DEFAULT Wasting My Time (TVT)	3.81	3.74	3.74	3.58	47.0	8.7	3.90	3.74	3.76	3.65	4.08	3.64	3.90
PINK Don't Let Me Get Me (Arista)	3.77	—	—	—	41.8	6.0	4.03	3.48	3.67	3.68	3.62	3.87	3.89
HP JIMMY EAT WORLD The Middle (DreamWorks)	3.71	3.57	3.87	3.88	39.8	7.2	3.97	3.46	3.53	3.74	3.82	3.35	3.88
USHER U Got It Bad (LaFace/Arista)	3.71	3.55	3.77	3.70	83.3	30.1	4.00	3.57	3.47	3.62	3.64	3.89	3.70
HP OUTKAST The Whole World (LaFace/Arista)	3.69	3.65	3.61	3.63	65.7	15.7	3.83	3.63	3.47	3.76	3.65	3.71	3.63
HP FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3.66	3.73	3.79	3.65	53.7	9.7	3.95	3.58	3.21	3.63	3.77	3.93	3.38
CREED My Sacrifice (Wind-up)	3.65	3.60	3.80	3.69	81.1	32.1	3.62	3.49	3.83	3.66	3.73	3.60	3.63
MICHELLE BRANCH All You Wanted (Maverick/WB)	3.63	—	—	—	48.0	10.9	3.82	3.45	3.52	3.61	3.79	3.52	3.62
HP BUSTA RHYMES Break Ya Neck (J)	3.58	3.45	3.65	3.52	56.0	12.9	3.67	3.50	3.51	3.53	3.37	3.76	3.65
CITY HIGH Caramel (Interscope)	3.58	3.63	3.66	3.72	65.2	22.1	3.79	3.37	3.51	3.57	3.61	3.69	3.47
INDIA.ARIE Video (Motown)	3.58	3.61	—	—	46.5	10.2	3.50	3.67	3.59	3.78	3.19	3.76	3.51
JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	3.58	3.71	3.66	3.59	80.6	29.1	3.84	3.54	3.24	3.81	3.58	3.46	3.48
JENNIFER LOPEZ Ain't It Funny (Epic)	3.56	3.60	3.72	3.60	79.6	24.4	3.66	3.57	3.40	3.53	3.65	3.64	3.42
HP FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	3.53	3.41	3.63	3.58	60.0	12.4	3.56	3.53	3.43	3.59	3.59	3.42	3.51
LUDACRIS Roll Out... (Def Jam South/IDJMG)	3.53	3.59	3.66	3.59	66.9	19.2	3.71	3.52	3.13	3.54	3.55	3.75	3.29
'N SYNC Girlfriend (Jive)	3.51	3.44	3.64	3.55	65.7	18.9	3.74	3.40	3.21	3.38	3.68	3.58	3.42
NELLY #1 (Priority/Capitol)	3.50	3.28	3.62	3.51	69.9	26.1	3.52	3.45	3.55	3.40	3.57	3.61	3.41
CRAIG DAVID 7 Days (Wildstar/Atlantic)	3.49	3.49	3.61	3.53	71.9	25.1	3.88	3.30	3.10	3.50	3.48	3.74	3.23
SHAKIRA Whenever Wherever (Epic)	3.49	3.45	3.40	3.53	81.6	30.8	3.61	3.39	3.43	3.52	3.51	3.33	3.61
MARY J. BLIGE No More Drama (MCA)	3.48	3.38	3.40	3.34	57.5	17.9	3.45	3.52	3.45	3.58	3.68	3.21	3.44
LEANN RIMES Can't Fight... (Curb)	3.47	3.50	3.60	3.57	79.6	25.1	3.64	3.38	3.35	3.46	3.49	3.65	3.28
BRANDY What About Us? (Atlantic)	3.42	—	—	—	65.7	19.9	3.72	3.36	2.97	3.39	3.37	3.50	3.42
PINK Get The Party... (Arista)	3.40	3.38	3.53	3.43	89.6	38.6	3.32	3.27	3.61	3.36	3.38	3.42	3.43
NO DOUBT Hey Baby (Interscope)	3.39	3.62	3.49	3.46	85.6	38.3	3.45	3.29	3.40	3.60	3.36	3.19	3.39
MARY J. BLIGE Family Affair (MCA)	3.33	3.47	3.39	3.41	84.3	38.8	3.19	3.24	3.62	3.38	3.50	3.31	3.12
KYLIE MINOGUE Can't Get You... (Capitol)	3.25	3.23	3.38	3.35	68.2	23.9	3.27	3.09	3.41	3.12	3.46	3.25	3.21
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	3.24	3.22	3.20	—	58.0	16.4	3.06	3.17	3.50	2.89	3.69	3.03	3.43

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

The rock and alternative lean on **Callout America** continues as songs from **Nickelback** (Roadrunner/IDJMG), **Linkin Park** (Warner Bros.) and **Puddle Of Mudd** (Flawless/Geffen/Interscope) take three of the top four positions.

Also performing well this week is **Default's** "Wasting My Time" (TVT). The song ranks eighth among teens, fourth 18-24 and sixth in the 25-34 cell.

Pink debuts at No. 7 with "Don't Let Me Get Me" (Arista). "Don't" tests No. 1 with teens and a solid seventh in the 25-34 cell out of the box.

Alan Jackson's chart-topping Country hit "Where Were You (When The World Stopped Turning)" (Arista) moves up to No. 3 overall, posting a strong first-place ranking among women 18-24 and placing fourth 25-34.

Jimmy Eat World grab another top 10 week with "The Middle" (DreamWorks). The top five Alternative hit ranks fourth among teens.

Fat Joe scores a top five ranking with teens and a ninth-place performance among women 18-24 with "What's Luv?" (Terror Squad/Atlantic), his duet with **Ashanti**.

Michelle Branch is this week's other debut, entering at No. 13 overall with "All You Wanted" (Maverick/WB).

India.Arie rolls another top 10 ranking in the 18-24 demo for "Video" (Motown/Universal). The seven-time Grammy nominee ranks 14th overall.

OutKast grab another week in the **Callout America** top 10 with "The Whole World" (LaFace/Arista). The song also ranks eighth among women 18-24.

The Calling rank top 10 in three demos with "Wherever You Will Go" (RCA). "Wherever" is fifth with teens, sixth 18-24 and second 25-34.

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Boston, Nassau-Suffolk, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. SOUTH: Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Denver, Los Angeles, Portland, Sacramento, Salt Lake City, San Diego, San Francisco, Seattle. © 2002, R&R Inc.

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R&R CHR/Pop Top 50

March 15, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LINKIN PARK In The End (Warner Bros.)	8821	-42	1071200	13	108/0
5	2	JENNIFER LOPEZ Ain't It Funny (Epic)	7748	+757	972862	10	128/1
2	3	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	7583	-431	932584	20	131/0
4	4	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	7552	+410	867426	10	132/0
6	5	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	6790	+89	822439	11	122/0
8	6	CALLING Wherever You Will Go (RCA)	6406	-136	826712	21	124/0
3	7	NO DOUBT Hey Baby (Interscope)	6228	-1076	646548	17	131/0
7	8	CRAIG DAVID 7 Days (Wildstar/Atlantic)	5970	-667	643271	16	128/0
9	9	LEANN RIMES Can't Fight The Moonlight (Curb)	5862	-200	754208	19	128/0
12	10	'N SYNC Girlfriend (Jive)	5469	+273	656253	9	129/1
14	11	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	5400	+606	593247	8	130/4
10	12	USHER U Got It Bad (LaFace/Arista)	5309	-588	572334	18	129/1
15	13	ENRIQUE IGLESIAS Escape (Interscope)	4937	+499	570907	6	131/0
18	14	PINK Don't Let Me Get Me (Arista)	4812	+1184	575357	5	130/1
11	15	CREED My Sacrifice (Wind-up)	4776	-485	558585	18	125/0
13	16	PINK Get The Party Started (Arista)	4242	-631	459790	20	132/0
22	17	MICHELLE BRANCH All You Wanted (Maverick/WB)	3700	+466	446892	9	125/4
16	18	SHAKIRA Whenever Wherever (Epic)	3640	-561	479803	20	129/0
17	19	MARY J. BLIGE Family Affair (MCA)	3563	-158	410736	25	125/0
24	20	IIO Rapture (Tastes So Sweet) (Universal)	3557	+394	441255	6	118/0
21	21	BRANDY What About Us? (Atlantic)	3526	+252	403817	8	114/2
20	22	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	3492	+67	370318	8	117/0
19	23	MARY J. BLIGE No More Drama (MCA)	3467	-55	419098	9	122/0
27	24	SHAKIRA Underneath Your Clothes (Epic)	2867	+779	388853	4	122/7
30	25	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2829	+811	331938	4	125/10
23	26	CITY HIGH Caramel (Interscope)	2730	-494	327801	17	119/0
25	27	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	2661	+318	252155	7	96/2
26	28	DARREN HAYES Insatiable (Columbia)	2314	+125	230309	7	105/1
32	29	OUTKAST The Whole World (LaFace/Arista)	2083	+296	238701	6	87/5
35	30	P.O.D. Youth Of The Nation (Atlantic)	1996	+352	223137	4	108/6
31	31	NATALIE IMBRUGLIA Wrong Impression (RCA)	1884	-79	196326	8	89/0
29	32	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	1821	-206	212232	20	118/0
28	33	NELLY #1 (Priority/Capitol)	1786	-247	153711	20	115/0
34	34	GORILLAZ 19-2000 (Virgin)	1670	-5	171450	7	92/0
36	35	NELLY FURTADO ...On The Radio (Remember...) (DreamWorks)	1596	+77	143784	5	93/1
38	36	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	1587	+224	168237	6	75/2
33	37	R. KELLY The World's Greatest (Interscope/Jive)	1506	-213	166154	12	92/0
41	38	TOYA No Matta What (Party All...) (Arista)	1399	+206	158102	4	81/2
42	39	DEFAULT Wasting My Time (TVT)	1378	+353	115780	3	72/8
47	40	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1260	+387	140683	2	65/11
45	41	CELINE DION A New Day Has Come (Epic)	1164	+171	137644	3	87/7
39	42	BUSTA RHYMES Break Ya Neck (J)	1162	-37	105860	6	63/0
43	43	GLENN LEWIS Don't You Forget It (Epic)	1124	+110	105179	5	83/3
46	44	INDIA.ARIE Video (Motown/Universal)	950	+82	115818	3	80/7
50	45	DJ ENCORE I See Right Through To You (MCA)	824	+108	79071	4	47/4
Debut	46	RES They-Say Vision (MCA)	809	+311	97644	1	82/7
46	47	GINUWINE Differences (Epic)	809	-141	81160	20	103/0
Debut	48	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	706	+399	66790	1	69/12
44	49	ALICIA KEYS A Woman's Worth (J)	694	-308	58636	14	109/0
49	50	BLINK-182 First Date (MCA)	692	-128	71387	5	52/0

132 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/3/02-3/9/02. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GOO GOO DOLLS Here Is Gone (Warner Bros.)	96
ALICIA KEYS How Come You Don't Call Me (J)	65
SHERYL CROW Soak Up The Sun (A&M/Interscope)	29
98 DEGREES Why (Are We Still Friends) (Universal)	27
B2K Uh Huh (Epic)	19
LENNY KRAVITZ Stillness Of Heart (Virgin)	14
JIMMY EAT WORLD The Middle (DreamWorks)	14
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	12
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	12
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	11

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PINK Don't Let Me Get Me (Arista)	+1184
VANESSA CARLTON A Thousand... (A&M/Interscope)	+811
SHAKIRA Underneath Your Clothes (Epic)	+779
JENNIFER LOPEZ Ain't It Funny (Epic)	+757
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+606
GOO GOO DOLLS Here Is Gone (Warner Bros.)	+570
ENRIQUE IGLESIAS Escape (Interscope)	+499
MICHELLE BRANCH All You Wanted (Maverick/WB)	+466
KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	+410
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	+399

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TOYA I Do (Arista)	2659
NELLY FURTADO Turn Off The Light (DreamWorks)	1922
STAIND It's Been Awhile (Flip/Elektra/EEG)	1735
LIFHOUSE Hanging By A Moment (DreamWorks)	1641
ALICIA KEYS Fallin' (J)	1559
ENRIQUE IGLESIAS Hero (Interscope)	1417
EVE F/G. STEFANI Let Me... (Ruff Ryders/Interscope)	1380
JEWEL Standing Still (Atlantic)	1245
JENNIFER LOPEZ I'm Real (Epic)	1224
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1168
'N SYNC Gone (Jive)	1133
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	1126
FIVE FOR FIGHTING Superman (It's...) (Aware/Columbia)	1125
CRAIG DAVID Fill Me In (Wildstar/Atlantic)	1022
3 DOORS DOWN Be Like That (Republic/Universal)	1009

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R&R CHR/Pop Top 50 Indicator

March 15, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	3093	+134	96886	10	53/0
2	2	LINKIN PARK In The End (Warner Bros.)	2794	-54	89989	12	49/0
6	3	JENNIFER LOPEZ Ain't It Funny (Epic)	2711	+234	82626	12	51/0
5	4	CALLING Wherever You Will Go (RCA)	2499	-147	78065	22	48/0
4	5	NO DOUBT Hey Baby (Interscope)	2363	-292	72938	16	49/0
7	6	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	2358	-108	76903	20	46/0
3	7	CRAIG DAVID 7 Days (Wildstar/Atlantic)	2329	-363	72196	16	50/0
8	8	LEANN RIMES Can't Fight The Moonlight (Curb)	2278	+83	74370	19	50/0
9	9	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	2217	+96	63675	11	50/0
10	10	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	2037	+190	63925	9	51/0
11	11	ENRIQUE IGLESIAS Escape (Interscope)	1929	+151	60096	6	53/0
13	12	'N SYNC Girlfriend (Jive)	1864	+121	55954	8	51/0
12	13	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	1843	+65	55727	8	51/0
15	14	CREED My Sacrifice (Wind-up)	1606	-78	52472	17	42/0
14	15	USHER U Got It Bad (LaFace/Arista)	1558	-158	51029	18	41/0
18	16	IIO Rapture (Tastes So Sweet) (Universal)	1553	+223	47134	6	52/1
16	17	MICHELLE BRANCH All You Wanted (Maverick/WB)	1507	+92	48283	9	51/0
23	18	PINK Don't Let Me Get Me (Arista)	1396	+388	46152	4	49/2
19	19	MARY J. BLIGE No More Drama (MCA)	1277	-27	41019	9	43/0
21	20	BRANDY What About Us? (Atlantic)	1267	+78	38916	8	48/1
27	21	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1171	+395	38679	4	51/1
20	22	SHAKIRA Whenever Wherever (Epic)	1065	-202	31029	19	35/0
17	23	PINK Get The Party Started (Arista)	1046	-305	33556	20	35/0
24	24	NELLY FURTADO ...On The Radio (Remember...) (DreamWorks)	1018	+16	31348	7	45/0
29	25	SHAKIRA Underneath Your Clothes (Epic)	943	+241	28125	3	45/4
25	26	DARREN HAYES Insatiable (Columbia)	922	-34	28784	8	43/1
22	27	NATALIE IMBRUGLIA Wrong Impression (RCA)	859	-190	26483	8	36/0
30	28	P.O.D. Youth Of The Nation (Atlantic)	806	+114	25345	5	42/1
32	29	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	776	+135	20825	7	38/2
26	30	MARY J. BLIGE Family Affair (MCA)	726	-120	22355	23	25/0
35	31	DEFAULT Wasting My Time (TVT)	593	+173	19412	4	31/4
33	32	GORILLAZ 19-2000 (Virgin)	566	-39	16988	6	34/0
28	33	CITY HIGH Caramel (Interscope)	503	-257	14852	15	20/0
31	34	R. KELLY The World's Greatest (Interscope/Jive)	487	-189	14685	14	18/0
37	35	OUTKAST The Whole World (LaFace/Arista)	437	+42	10785	6	26/4
40	36	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	423	+91	11044	3	21/3
36	37	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	400	+1	11634	7	24/1
39	38	INDIA.ARIE Video (Motown/Universal)	373	+40	11644	3	21/3
38	39	CELINE DION A New Day Has Come (Epic)	369	+31	12246	3	22/4
Debut	40	LENNY KRAVITZ Stillness Of Heart (Virgin)	334	+269	11059	1	30/8
47	41	TOYA No Matta What (Party All...) (Arista)	329	+62	11708	4	21/2
Debut	42	SHERYL CROW Soak Up The Sun (A&M/Interscope)	326	+192	9760	1	40/28
Debut	43	KID ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)	311	+80	9648	1	22/0
Debut	44	JIMMY EAT WORLD The Middle (DreamWorks)	309	+184	9882	1	30/4
Debut	45	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	296	+191	8574	1	24/2
50	46	RES They-Say Vision (MCA)	292	+41	8745	2	25/1
46	47	AMANDA PEREZ Never (Universal)	291	+19	6519	10	10/0
48	48	M2M Everything (Atlantic)	283	+22	8522	3	26/0
Debut	49	SOLUNA For All Time (DreamWorks)	279	+47	7396	1	30/2
44	50	NELLY #1 (Priority/Capitol)	255	-44	6943	19	13/0

53 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 3/3-Saturday 3/9. © 2002, R&R Inc.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
GOO GOO DOLLS Here Is Gone (Warner Bros.)	38
SHERYL CROW Soak Up The Sun (A&M/Interscope)	28
98 DEGREES Why (Are We Still Friends) (Universal)	10
LENNY KRAVITZ Stillness Of Heart (Virgin)	8
ALICIA KEYS How Come You Don't Call Me (J)	8
JEWEL Break Me (Atlantic)	7
EYRA GAIL Heaven (Artemis)	6
SHAKIRA Underneath Your Clothes (Epic)	4
DEFAULT Wasting My Time (TVT)	4
JIMMY EAT WORLD The Middle (DreamWorks)	4
OUTKAST The Whole World (LaFace/Arista)	4
CELINE DION A New Day Has Come (Epic)	4
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3
INDIA.ARIE Video (Motown/Universal)	3
DJ ENCORE I See Right Through To You (MCA)	3
PINK Don't Let Me Get Me (Arista)	2
LUDACRIS Roll Out... (Def Jam South/IDJMG)	2
SOLUNA For All Time (DreamWorks)	2
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	2
TOYA No Matta What (Party All...) (Arista)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	+395
PINK Don't Let Me Get Me (Arista)	+388
LENNY KRAVITZ Stillness Of Heart (Virgin)	+269
SHAKIRA Underneath Your Clothes (Epic)	+241
JENNIFER LOPEZ Ain't It Funny (Epic)	+234
IIO Rapture (Tastes So Sweet) (Universal)	+223
SHERYL CROW Soak Up The Sun (A&M/Interscope)	+192
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	+191
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+190
JIMMY EAT WORLD The Middle (DreamWorks)	+184
DEFAULT Wasting My Time (TVT)	+173
ENRIQUE IGLESIAS Escape (Interscope)	+151
GOO GOO DOLLS Here Is Gone (Warner Bros.)	+136
LUDACRIS Roll Out... (Def Jam South/IDJMG)	+135
KYLIE MINOGUE Can't Get You Out Of... (Capitol)	+134
'N SYNC Girlfriend (Jive)	+121
P.O.D. Youth Of The Nation (Atlantic)	+114
JA RULE F/ASHANTI Always... (Murder Inc./Def Jam/IDJMG)	+96
MICHELLE BRANCH All You Wanted (Maverick/WB)	+92
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	+91
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	+86
LEANN RIMES Can't Fight The Moonlight (Curb)	+83
KID ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)	+80
BRANDY What About Us? (Atlantic)	+78
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	+65
TOYA No Matta What (Party All...) (Arista)	+62
TANTRIC Mourning (Maverick/Reprise)	+54
P. DIDDY F/USHER & LOON I Need A Girl... (Bad Boy/Arista)	+51
ALICIA KEYS Fallin' (J)	+50
SOLUNA For All Time (DreamWorks)	+47



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The Years In Review

ON THE RECORD
With
Sean "Michaels" Knight
Interim PD/MD, WBCD
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Tracks that are blowing up down here in Lower Alabama include Amanda Perez's "Never," which has huge phones in every daypart. Women are it requesting like crazy. The X-Ecutioners' "It's Going Down" got instant reaction at night — kinda hot with the Linkin Park tie-in. DJ Encore's "I See Right Through to You" is requesting

out of the mix show and packs a dance floor. Ashanti's "Foolish" is my "duh" record for the week. It works. Most-requested is Tweet's "Oops (Oh My)." • Tracks that are gaining in airplay are Fat Joe & Ashanti's "What's Luv?" Aaliyah's "More Than a Woman" and Usher's "U Don't Have to Call." My personal faves are Basement Jaxx's "Where's Your Head At," Gorillaz's "19-2000," Aaliyah's "More Than a Woman" and the whole No Doubt CD.

It was a busy add week, and **Goo Goo Dolls** grab Most Added honors with "Here Is Gone" (Warner Bros.). The song garners 96 adds in its first week, including WHTZ/New York and KJIS/Los Angeles ... **Alicia Keys** comes in a solid second, with 65 adds for "How Come You Don't Call Me" (J) ... **98 Degrees** also score a solid add week for "Why (Are We Still Friends)" (Universal), with 27 stations ... **Linkin Park** retain their top position with "In the End" (Warner Bros.), though **Jennifer Lopez** struts her way up 5-2* with "Ain't It Funny" (Epic) ... **N Sync** are back in the top 10 with "Girlfriend" (Jive), as they go 12-10* ... **Michelle Branch** scores a solid **Callout America** debut for "All You Wanted" (Maverick/WB), plus a 22-17* chart move ... Nice move for **P.O.D.**, as "Youth of the Nation" (Atlantic) goes 35-30* ... **Fat Joe** continues his positive move, as "What's Luv?" (Terror Squad/Atlantic) vaults 47-40* ... **Tweet's** chart-topping Urban hit and top five Rhythmic tune "Oops (Oh My)" (Gold Mind/Elektra/EEG) enters the Pop chart at 48* ... **Vanessa Carlton** makes a 30-25* jump with "A Thousand Miles" (A&M/Interscope) while increasing more than 800 plays from a week ago.

CHR/Pop
ON THE RADIO

— **Anthony Acampora, Director/Charts**

ON THE RISE

ARTIST: Goo Goo Dolls

LABEL: Warner Bros.

By **TANYA O'QUINN** / ASSISTANT EDITOR

No matter how successful we were going into this record, we all felt we were starting from scratch, as if we were making a record for the first time," confesses **Goo Goo Dolls'** vocalist-guitarist John Rzeznik. The band has been together for 15 years, and with the shared mentality of all three members, we see why The Goo Goo Dolls still manage to satisfy diehard fans while earning the respect and love of new ones. Though they have experimented with different musical sounds and styles of writing, one thing the guys have never done, seemingly, is disappoint. With their ears to the ground, bassist-vocalist Robby Takac, Rzeznik and drummer Mike Malinin treat their loyal fans to the best material they can produce. "Sure you learn from experience, but the important thing is to keep it fresh, to stay alive to the possibilities and potential of the music," reveals Rzeznik.

Gutterflower is the latest project from The Goo Goo Dolls. The guys worked with an array of vintage instruments while recording in Hollywood, CA's Capitol Records Studios. "The place had a real vibe," shares Rzeznik. "I even put up some velvet drapes and a memorial bar in honor of Sinatra and all the others who recorded there." Using the old equipment allowed the group to focus on their desired sound, which they didn't want "tainted" by digital technology. Within four months the project was complete. According to Takac, "The pressure was definitely on, but that didn't change our approach. We had an incredible team, especially Rob Cavallo, who totally understands what we're about." With all the pieces accounted for, the trio set out to turn that puzzle into a 3-D musical success. The challenge: to create music that would both build on and surpass the extraordinary



Goo Goo Dolls

accomplishments of their past efforts.

As far as the songwriting on *Gutterflower* is concerned, Rzeznik and Takac reached into their own spiritual depths, capturing the essence of honesty by sprinkling bits of priceless emotion throughout the album. "Our experiences over the past three years have taught us to appreciate friendship, love and loyalty — those basic human values," says Rzeznik. "When we're writing about characters we've encountered and scenes we've survived, it's that need for connection that comes through and that, hopefully, everyone can relate to that."

Once the touring starts, the guys will be able to see for themselves how relatable their lyrics are. Although they were careful not to stray too far away from what made the group a household name, The Goo Goo Dolls dabble with new sounds on the album. What's next for Rzeznik, Takac and Malinin? Touring, and lots of it. "This is one of my favorite times of the whole process," reveals Rzeznik. "The album is finished. There's nothing more you can do, even if you wanted to. It's time to start thinking about stepping away from the studio onto the stage and making the best experience we can. We're ready."

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For The Week Ending 3/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
LINKIN PARK In The End (Warner Bros.)	4.31	4.30	93%	23%	4.31	96%	23%
PINK Don't Let Me Get Me (Arista)	4.20	4.12	70%	7%	4.12	69%	6%
CALLING Wherever You Will Go (RCA)	4.16	4.19	92%	29%	4.21	91%	26%
LEANN RIMES Can't Fight The Moonlight (Curb)	4.10	4.11	94%	27%	4.03	94%	29%
MICHELLE BRANCH All You Wanted (Maverick/WB)	4.06	4.11	79%	11%	3.96	78%	13%
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.99	4.07	74%	15%	4.03	74%	13%
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	3.96	3.98	96%	46%	4.04	97%	43%
PINK Get The Party Started (Arista)	3.87	3.85	99%	50%	3.88	99%	53%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.85	-	51%	8%	3.84	49%	8%
JENNIFER LOPEZ Ain't It Funny (Epic)	3.84	3.89	90%	25%	3.80	89%	25%
CREED My Sacrifice (Wind-up)	3.83	3.85	97%	42%	3.83	97%	43%
ENRIQUE IGLESIAS Escape (Interscope)	3.82	3.81	80%	15%	3.82	81%	16%
SHAKIRA Whenever Wherever (Epic)	3.81	3.78	96%	46%	3.77	97%	47%
USHER U Got It Bad (LaFace/Arista)	3.76	3.79	94%	47%	3.81	96%	45%
CRAIG DAVID 7 Days (Wildstar/Atlantic)	3.74	3.75	90%	36%	3.67	90%	37%
'N SYNC Girlfriend (Jive)	3.72	3.64	95%	29%	3.77	95%	28%
NATALIE IMBRUGLIA Wrong Impression (RCA)	3.72	3.71	57%	10%	3.61	56%	10%
NO DOUBT Hey Baby (Interscope)	3.70	3.80	98%	49%	3.76	98%	49%
DARREN HAYES Insatiable (Columbia)	3.69	-	44%	8%	3.73	42%	8%
KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	3.67	3.81	87%	28%	3.61	88%	32%
CITY HIGH Caramel (Interscope)	3.60	3.67	83%	35%	3.51	85%	37%
MARY J. BLIGE No More Drama (MCA)	3.60	3.43	90%	31%	3.57	92%	35%
IIO Rapture (Universal)	3.59	3.61	39%	10%	3.54	38%	11%
JA RULE Always On Time (Murder Inc./Def Jam/IDJMG)	3.58	3.67	89%	41%	3.68	89%	41%
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	3.53	3.49	83%	21%	3.50	82%	20%
SHAKIRA Underneath Your Clothes (Epic)	3.53	-	67%	14%	3.43	69%	16%
NELLY #1 (Priority/Capitol)	3.51	3.51	87%	38%	3.47	88%	39%
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	3.46	3.56	92%	47%	3.50	94%	47%
BRANDY What About Us? (Atlantic)	3.42	3.48	82%	25%	3.42	82%	26%
LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	3.33	3.35	71%	28%	3.37	73%	28%

Total sample size is 924 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

New & Active

GOO GOO DOLLS Here Is Gone (Warner Bros.)
Total Plays: 570, Total Stations: 96, Adds: 96

AARON CARTER I'm All About You (Jive)
Total Plays: 528, Total Stations: 54, Adds: 6

JIMMY EAT WORLD The Middle (DreamWorks)
Total Plays: 456, Total Stations: 50, Adds: 14

TANTRIC Mourning (Maverick/Reprise)
Total Plays: 405, Total Stations: 34, Adds: 1

BAHA MEN Move It Like This (S-Curve/Capitol)
Total Plays: 386, Total Stations: 40, Adds: 2

LENNY KRAVITZ Stillness Of Heart (Virgin)
Total Plays: 374, Total Stations: 63, Adds: 14

X-ECUTIONERS It's Goin' Down (Loud/Columbia)
Total Plays: 351, Total Stations: 30, Adds: 7

B2K Uh Huh (Epic)
Total Plays: 346, Total Stations: 35, Adds: 19

ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)
Total Plays: 317, Total Stations: 28, Adds: 12

KID ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)
Total Plays: 303, Total Stations: 21, Adds: 2

Songs ranked by total plays

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Increase Your Ratings

Continued from Page 83

to CHR women, they can make a decision about a purchase without checking with anybody else.

Recommendation: Sell advertisers on your listeners' decision-making ability. When you reach CHR women, you reach their wallets. The fact that more than a third make all the financial decisions for their households suggests that directly targeted advertising that speaks to the needs and emotions of these music-loving, stressed women will have even more impact than advertising in other formats.

10. Contests Are Polarizing

On the average, female CHR diarykeepers are only slightly more likely than the average diarykeeper to agree with this statement: "I like to listen to contests with a chance to win prizes." About 25% strongly agree that contests are "fun to listen

You should redouble your brainstorming efforts and figure out new ways to make commercials better —and to reduce how many you run. Companies that put time, energy and effort into this area will reap big rewards.

to even if I don't play." There is less intense dislike of contests among CHR diarykeepers than among other formats' listeners, but the majority of "positives" are only lukewarm.

Even though about half of CHR diarykeepers like to win things, not many have actually listened to radio in an attempt to win. This suggests that contests should be carefully focused and should never get in the

way of music quantity.

Recommendation: Carefully plan your contesting when targeting female listeners. Contesting can be a tune-out factor as well as a tune-in factor. Since almost 20% of women want no contests, and only 28% strongly agree that they listen to CHR radio for a chance to win prizes through contests, make sure you are doing entertain-

ing contests — if you are doing them at all. Consider having no contests as part of an overall "less clutter" position, keeping in mind that the further away a diarykeeper gets from age 18, the less interested she is in contesting. If contests are funny and entertaining — and kept very brief — they have a slightly higher likelihood of working with CHR listeners than with listeners to most other formats. If you do no contests at all, about 25% of your listeners might miss them for the entertainment value.

A Final Recommendation: Know Your Listeners' Friends

CHR diarykeepers told us that the best way to reach them was through recommendations from friends. Years ago many radio stations created Tell a Friend contests, and then the fad petered out. It's clear that this is worth thinking about again. However, when you ask listeners to try to motivate their friends to listen, re-

member that they are pressured for time, have very mixed feelings about contests and like to keep things simple.

Your brainstorming may even turn up a way to motivate friends without turning it into a contest. Get to know the bonds of friendship that connect your female listeners. Keep in mind that, in this study, women told us that one of their favorite things is to shop. Their favorite TV show is *Friends*. Study the dynamics of friendship, apply a healthy dose of creativity, and turn it into stronger radio.

Source: Arbitron-Joint Communications study "What Women Want From CHR Radio." For more information on this study, go to www.arbitron.com, or contact Arbitron Manager/National Radio Sales Laura Ivey at 443-259-7598 or laura.ivey@arbitron.com. Reach Joint Communications CEO John Parikhal at 203-656-4680 or parikhal@aol.com.

CHR/Pop Playlists

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PLAYS	LW	TW	ARTIST/TITLE	GI (000)
98	95	JENNIFER LOPEZ/Ain't It Funny	140410	
95	88	LINKIN PARK/In The End	130664	
88	85	LEANN RIMES/Can't Fight	125630	
87	82	JARULE F/ASHANTI/Always On Time	121196	
86	82	NICKELBACK/How You Remind Me	121196	
81	60	'N SYNC/Girlfriend	88680	
59	58	CALLING/Wherever You Will Go	85724	
61	56	KYLIE MINOGUE/Can't Get You...	82768	
51	55	CREED/My Sacrifice	81290	
41	50	SHAKIRA/Whenever Wherever	73900	
40	35	MICHELLE BRANCH/All You Wanted	63554	
43	33	MARY J. BLIGE/No More Drama	63554	
32	43	BRANDY/What About Us?	63554	
35	40	PINK/Don't Let Me Get Me	59120	
16	40	PUDDLE OF MUDD/Blurry	59120	
44	38	CITY HIGH/Caramel	56164	
40	38	ENRIQUE IGLESIAS/Escape	56164	
40	36	STAIN'D/Outside	53208	
31	31	IO/Rapture (Tastes...)	45818	
29	29	SHAKIRA/Underneath Your...	42862	
19	27	OUTKAST/The Whole World	39906	
50	27	FABOLOUS/F'NATE DOGG/Can't Deny It	39906	
36	26	CRAIG DAVID/7 Days	38428	
2	24	VANESSA CARLTONA/Thousand Miles	35472	
6	22	DA BUZZ/Let Me Love You	32516	
22	22	A GOOD GOOD DOLLS/Here Is Gone	32516	
27	21	TOYAH/Do	31038	
4	20	MARY J. BLIGE/Family Affair	29560	
20	19	IAN VAN DALH/Castles In The Sky	29560	
23	19	ALANIS MORISSETTE/Hands Clean	28052	
16	16	DAVE MATTHEWS BAND/The Space Between	23648	
51	16	NO DOUBT/Hey Baby	23648	
38	16	USHER/U Got It Bad	23648	
15	15	DARREN HAYES/Insatiable	22170	
13	13	DARREN HAYES/Insatiable	19214	
12	12	PO D./Youth Of The Nation	17736	
13	12	LIFEHOUSE/Hanging By A Moment	17736	
10	10	FABOLOUS/Young'n (Holla Back)	14780	
16	10	GORILLAZ/19-2000	14780	
3	10	AMBER/Above The Clouds	14780	

MARKET #2

KIS/Los Angeles
Clear Channel
(818) 845-1027
Ivey/Steale
12+ Cume 1,937,200



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
71	73	NICKELBACK/How You Remind Me	61028	
58	68	JARULE F/ASHANTI/Always On Time	56848	
42	63	CALLING/Wherever You Will Go	52668	
40	60	SHAKIRA/Underneath Your...	50160	
76	59	LINKIN PARK/In The End	49324	
48	48	'N SYNC/Girlfriend	48488	
57	57	LEANN RIMES/Can't Fight	47652	
57	56	CRAIG DAVID/7 Days	46816	
51	48	KYLIE MINOGUE/Can't Get You...	40128	
39	47	JENNIFER LOPEZ/Ain't It Funny	39292	
37	46	USHER/U Got It Bad	38456	
34	42	PINK/Get The Party	35112	
32	42	MARY J. BLIGE/No More Drama	35112	
22	40	ENRIQUE IGLESIAS/Escape	33440	
38	39	NO DOUBT/Hey Baby	32604	
53	34	JARULE F/ASHANTI/Always On Time	28424	
22	34	ALANIS MORISSETTE/Hands Clean	28424	
30	31	IO/Rapture (Tastes...)	25916	
30	31	PUDDLE OF MUDD/Blurry	25916	
25	29	INDIA ARIE/Video	24244	
27	28	CREED/My Sacrifice	23408	
19	26	JEWEL/Standing Still	21736	
25	25	PINK/Don't Let Me Get Me	20900	
34	24	SHAKIRA/Whenever Wherever	20064	
20	21	PO D./Youth Of The Nation	17556	
19	21	VANESSA CARLTONA/Thousand Miles	17556	
21	21	GORILLAZ/19-2000	17556	
26	20	MARY J. BLIGE/Family Affair	16720	
19	19	A GOOD GOOD DOLLS/Here Is Gone	15884	
12	19	JENNIFER LOPEZ/Ain't It Funny	15884	
19	19	ALIEN ANT FARM/Smooth Criminal	15884	
32	19	TOYAH/Do	15884	
14	19	NATALIE IMBRUGLIA/Wrong Impression	15884	
11	18	BRITNEY SPEARS/Overprotected	15048	
18	17	LIFEHOUSE/Hanging By A Moment	14212	
18	17	X-SCUTIONERS/It's Goin' Down	14212	
10	17	GLENN LEWIS/Don't You Forget It	14212	
14	16	DARREN HAYES/Insatiable	13376	
20	16	SHERYL CROW/Soak Up The Sun	13376	

MARKET #3

WKSC/Chicago
Clear Channel
(312) 255-5100
Phelps/Murray
12+ Cume 873,200



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
99	99	JENNIFER LOPEZ/Ain't It Funny	30492	
95	99	LINKIN PARK/In The End	30492	
96	99	SHAKIRA/Whenever Wherever	30492	
94	93	CRAIG DAVID/7 Days	28644	
67	81	CALLING/Wherever You Will Go	24948	
91	80	KYLIE MINOGUE/Can't Get You...	24640	
42	68	R. KELLY/The World's Greatest	20944	
69	63	'N SYNC/Girlfriend	19404	
61	63	NICKELBACK/How You Remind Me	19404	
56	59	ENRIQUE IGLESIAS/Escape	18172	
54	58	CITY HIGH/Caramel	17864	
67	53	JARULE F/ASHANTI/Always On Time	16324	
57	52	PUDDLE OF MUDD/Blurry	16016	
54	50	LEANN RIMES/Can't Fight	15400	
59	48	BRANDY/What About Us?	14784	
28	46	IO/Rapture (Tastes...)	14116	
39	45	NO DOUBT/Hey Baby	13860	
36	45	FAT JOE F/ASHANTI/What's Lov?	13860	
52	45	LUDACRIS/Roll Out	13860	
40	43	NELLY FURTADO/Turn Off The Light	13244	
41	43	PINK/Get The Party	12628	
29	41	PINK/Don't Let Me Get Me	12628	
37	37	TOYAH/Do	11396	
36	37	NELLY/1	11396	
34	35	USHER/U Got It Bad	10780	
34	35	CREED/My Sacrifice	10780	
26	31	JARULE F/ASHANTI/Always On Time	9548	
18	29	MARY J. BLIGE/Family Affair	8932	
27	28	'N SYNC/Gone	8624	
22	25	ENRIQUE IGLESIAS/Escape	7700	
25	24	OUTKAST/The Whole World	7392	
29	24	3 DOORS DOWN/Be Like That	7392	
9	23	0-TOWN/All Or Nothing	7084	
22	18	BUSTA RHYMES/Break Ya Neck	6468	
16	15	MICHELLE BRANCH/All You Wanted	4620	
8	13	ALICIA KEYS/Fallin'	4004	
29	12	CRAIG DAVID/Fill Me In	3696	
8	12	AALIYAH/Try Again	3696	
15	12	FABOLOUS/Young'n (Holla Back)	3696	
9	11	PO D./Youth Of The Nation	3388	

MARKET #4

KZQZ/San Francisco
Bonneville
(415) 957-0957
Hollen/Trujillo
12+ Cume 792,500



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
70	87	KYLIE MINOGUE/Can't Get You...	25317	
72	79	CALLING/Wherever You Will Go	22988	
79	78	NICKELBACK/How You Remind Me	22988	
53	63	JANE T/Son Of A Gun...	18333	
79	62	LEANN RIMES/Can't Fight	18042	
56	62	MICHELLE BRANCH/All You Wanted	18042	
46	58	PINK/Don't Let Me Get Me	16878	
49	53	VANESSA CARLTONA/Thousand Miles	15423	
50	51	JENNIFER LOPEZ/Ain't It Funny	14841	
56	50	NATALIE IMBRUGLIA/Wrong Impression	14550	
48	49	ALANIS MORISSETTE/Hands Clean	14259	
37	47	ENRIQUE IGLESIAS/Escape	13677	
15	47	SHAKIRA/Underneath Your...	13386	
49	46	CRAIG DAVID/7 Days	13386	
72	46	SHAKIRA/Whenever Wherever	13386	
15	46	CELINE DIONA/New Day Has Come	13386	
51	45	MARY J. BLIGE/Family Affair	13095	
37	45	INDIA ARIE/Video	13095	
46	40	PUDDLE OF MUDD/Blurry	11640	
37	32	LINKIN PARK/In The End	9312	
11	30	JIMMY EAT WORLD/The Middle	8730	
49	30	NO DOUBT/Hey Baby	8730	
30	30	FIVE FOR FIGHTING/Superman (It's...)	8730	
4	28	MARY J. BLIGE/No More Drama	8148	
20	25	BLINK-182/First Date	7275	
35	24	PINK/Get The Party	6984	
20	23	JEWEL/Standing Still	6894	
19	23	FRANK/Drops Of Jupiter	6693	
12	22	IO/Rapture (Tastes...)	6402	
20	20	MAXWELL/This Woman's Work	5820	
17	20	LENNY KRAVITZ/Jupiter	5820	
19	18	ALL STAR TRIBUTE/What's Going On	5228	
12	18	LIFEHOUSE/Hanging By A Moment	5238	
18	18	BAHA MEN/Move It Like This	5238	
18	18	LENNY KRAVITZ/Stiffness Of Heart	5238	
15	17	3 DOORS DOWN/Kryptonite	4947	
16	16	MATCHBOX TWENTY/All About You	4656	
22	16	AARON CARTER/It's Not About You	4656	
45	16	DARREN HAYES/Insatiable	4656	
13	15	NELLY FURTADO/Turn Off The Light	4365	

MARKET #5

KHKS/Dallas-Ft. Worth
Clear Channel
(214) 891-3400
Siannon/Morales
12+ Cume 725,600



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
77	76	LINKIN PARK/In The End	21396	
81	74	JENNIFER LOPEZ/Ain't It Funny	23754	
73	68	CALLING/Wherever You Will Go	21828	
66	66	CREED/My Sacrifice	21886	
65	65	NICKELBACK/How You Remind Me	20865	
62	62	CRAIG DAVID/7 Days	19902	
49	59	JARULE F/ASHANTI/Always On Time	18939	
52	52	IO/Rapture (Tastes...)	16692	
79	52	NO DOUBT/Hey Baby	16692	
40	50	'N SYNC/Girlfriend	16050	
74	48	PINK/Get The Party	15408	
44	44	ENRIQUE IGLESIAS/Escape	14445	
49	44	KYLIE MINOGUE/Can't Get You...	14124	
26	39	PINK/Don't Let Me Get Me	12519	
33	38	PUDDLE OF MUDD/Blurry	12198	
38	38	LEANN RIMES/Can't Fight	12198	
41	38	MARY J. BLIGE/No More Drama	12198	
36	38	SHAKIRA/Whenever Wherever	12198	
28	36	USHER/U Got It Bad	11556	
37	35	TOYAH/Do	11235	
29	34	SHAKIRA/Underneath Your...	10914	
16	34	CITY HIGH/Caramel	10914	
35	33	MARY J. BLIGE/Family Affair	10593	
36	33	NELLY FURTADO/Turn Off The Light	10593	
22	27	MICHELLE BRANCH/All You Wanted	8867	
19	25	MICHELLE BRANCH/All You Wanted	8025	
26	23	JARULE F/ASHANTI/Always On Time	7383	
23	20	ALICIA KEYS/Fallin'	6420	
19	20	INCUBUS/Drive	6420	
26	19	DESTINY'S CHILD/Emotion	6099	
17	18	LIFEHOUSE/Hanging By A Moment	5778	
13	18	LUDACRIS/Roll Out	5778	
21	17	3 DOORS DOWN/Be Like That	5457	
6	16	VANESSA CARLTONA/Thousand Miles	5136	
17	15	FABOLOUS/Young'n (Holla Back)	4815	
30	15	BRANDY/What About Us?	4815	
12	15	JANE T/Son Of A Gun...	4815	
15	15	STAIN'D/It's Been Awful	4815	
14	14	TOYAH/Do	4494	
13	14	OUTKAST/The Whole World	4494	

MARKET #5

KRBV/Dallas-Ft. Worth
Infinity
(214) 630-3011
Cook/Valentine
12+ Cume 485,200



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
97	87	KYLIE MINOGUE/Can't Get You...	13920	
84	84	LINKIN PARK/In The End	13440	
73	78	CALLING/Wherever You Will Go	12480	
46	74	CREED/My Sacrifice	11840	
80	72	NICKELBACK/How You Remind Me	11520	
57	55	'N SYNC/Girlfriend	8800	
54	52	PUDDLE OF MUDD/Blurry	8320	
47	51	IO/Rapture (Tastes...)	8160	
53	50	JARULE F/ASHANTI/Always On Time	8000	
81	50	NO DOUBT/Hey Baby	8000	
53	50	AMANDA PEREZ/Never	8000	
78	50	SHAKIRA/Whenever Wherever	8000	
48	48	JENNIFER LOPEZ/Ain't It Funny	7800	
45	45	PINK/Don't Let Me Get Me	7200	
52	45	LEANN RIMES/Can't Fight	7200	
34	39	STAIN'D/It's Been Awful	6240	
44	37	VANESSA CARLTONA/Thousand Miles	5920	
4	33	JIMMY EAT WORLD/The Middle	5280	
30	32	ENRIQUE IGLESIAS/Hero	5120	
38	28	SHAKIRA/Underneath Your...	4480	
43	27	AB/Most Beautiful Girl	4320	
25	22	LUDACRIS/Roll Out...	3520	
16	20	NELLY/1	3200	
11	19	ENRIQUE IGLESIAS/Escape	3040	
14	19	BRANDY/What About Us?	3040	
19	19	NELLY FURTADO/Turn Off The Light	3040	
20	18	MARY J. BLIGE/Family Affair	2880	
15	15	JAGGED EDGE/Where The Party At	2400	
13	15	PO D./Youth Of The Nation	2400	
1	14	FABOLOUS/Young'n (Holla Back)	2240	
1	13	NELLY Ride Wit Me	2080	
1	14	ALANIS MORISSETTE/Hands Clean	2080	
9	13	CHAYZ TOWN/Butterfly	2080	
9	13	GORILLAZ/19-2000	2080	
14	13	MISSY ELLIOTT/Get Ur Freak On	2080	
17	12	DAFT PUNK/One More Time	1920	
14	12	CITY HIGH/What Would You Do?	1920	
11	12	NELLY/Country Grammar	1920	
13	11	PINK/Get The Party	1760	
12	11	ALIEN ANT FARM/Smooth Criminal	1760	

MARKET #6

WIOQ/Philadelphia
Clear Channel
(610) 667-8100
Bridgman/Newsome
12+ Cume 1,022,300



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
77	100	KYLIE MINOGUE/Can't Get You...	45400	
77	96	JENNIFER LOPEZ/Ain't It Funny	43584	
80	89	JARULE F/ASHANTI/Always On Time	40406	
83	87	LINKIN PARK/In The End	39498	
53	65	PINK/Don't Let Me Get Me	29510	
48	51	'N SYNC/Girlfriend	23154	
36	47	ENRIQUE IGLESIAS/Escape	21338	
45	45	CALLING/Wherever You Will Go	20430	
63	44	LEANN RIMES/Can't Fight	19976	
40	43	PUDDLE OF MUDD/Blurry	19522	
44	43	CRAIG DAVID/7 Days	19522	
44	39	CITY HIGH/Caramel	17706	
53	31	NO DOUBT/Hey Baby	14074	
24	29	LIFEHOUSE/Hanging By A Moment	13166	
27	28	SHAKIRA/Whenever Wherever	12712	
18	27	MICHELLE BRANCH/All You Wanted	12258	
42	27	USHER/U Got It Bad	12258	
26	24	SHAKIRA/Underneath Your...	10896	
17	24	MARY J. BLIGE/No More Drama	10896	
28	23	NICKELBACK/How You Remind Me	10442	
23	22	MARY J. BLIGE/Family Affair	9988	

CHR/Rhythmic Playlists

March 15, 2002 R&R • 91

FIND COMPLETE PLAYLISTS FOR ALL CHR/RHYTHMIC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1			
WKTV/New York			
Clear Channel (201) 420-3700 BlueZ			
12+ Cumulative 2,619,900			
PLAYS	ARTIST/TITLE	GI (000)	
59	81 NO DOUBT/Hey Baby	100926	
72	75 KYLIE MINOGUE/Can't Get You...	93450	
74	74 JA RULÉ F/ASHANTI/Always On Time	92204	
64	73 MARY J. BLIGE/No More Drama	90958	
57	57 ENRapture (Tastes...)	71292	
59	59 I/O/Rapture (Tastes...)	69776	
35	54 JENNIFER LOPEZ/Ain't It Funny	67284	
44	48 N SYNC/Girlfriend	59808	
31	47 NICOLE MCCLOUD/One Good Reason	58562	
34	46 AMBER/Yes	57316	
31	46 ANGIE STONE/Wish I Didn't...	57316	
18	32 BRANDY/What About Us?	39872	
20	29 PINK/Get The Party...	36134	
21	28 KIM ENGLISH/Everyday	34888	
25	26 SHAKIRA/Whenever Wherever	32396	
53	25 MARY J. BLIGE/Family Affair	31150	
20	25 AUBREY/Stand Still	31150	
17	25 MASTERS AT WORK/Work	31150	
21	22 TAMIA/Stranger In My House	27412	
19	22 IAN VAN DALH/Castles In The Sky	27412	
19	22 PINK/Don't Let Me Get Me	27412	
17	20 DA BUZZ/Let Me Love You	24920	
17	20 ANDREA BROWN/Trippin'	22428	
21	18 MO'JO/Lady (Heard...)	21182	
12	14 TINA AN/In My Dreams	17444	
12	14 CHER/Song For The Lonely	17444	
18	13 DAFI PUNK/One More Time	16198	
13	13 DEE DEE/Forever	16198	
11	13 AALI'YAH/Try Again	16198	
13	13 EYRA GAIL/Heaven	16198	
2	12 FAT JOE F/ASHANTI/What's Lov'?	14952	
11	11 JENNIFER LOPEZ/In 'n Real	13706	
10	11 SHARISSA/Underneath You	12460	
15	10 GIGI D'AGOSTINO/It's Fly With You	12460	
10	10 MARC ANTHONY/I Need You	12460	
9	9 JANET/Air For You	12124	
3	9 MADONNA/Music	12124	
6	8 PINK/Most Girls	9968	
6	8 DJ ENCORE/I See Right...	9968	
8	8 AIC/Around The World...	9968	

MARKET #1			
WOHT/New York			
Emmis (212) 229-9797 Clueberry			
12+ Cumulative 2,661,300			
PLAYS	ARTIST/TITLE	GI (000)	
48	47 CAM'RON/Ooh Boy	84741	
45	47 BRANDY/What About Us?	84741	
48	42 ASHANTI/Foolish	84741	
50	40 BEANIE S/GEL/FREEWAY/Roc The Mic	72120	
40	39 JA RULÉ F/ASHANTI/Always On Time	70317	
39	39 TWEET/Oops (Oh My)	70317	
40	36 LUDACRIS/Saturday (Oooh!)	64908	
35	36 FAITH EVANS/I Love You	64908	
40	33 NAS/Get Ur Self A	59499	
34	33 JA RULÉ/Never Again	59499	
38	31 NAS/One Mic	55893	
32	31 FAT JOE F/ASHANTI/What's Lov'?	52287	
28	29 BUSTA RHYMES/Pass The Courvoisier	50287	
22	28 MS JADE/Feel The Girl	50484	
30	26 TANTO METRO /Give It To Her	46878	
26	26 OUTKAST/The Whole World	46878	
9	25 USHER/U Don't Have To Call	45075	
15	25 MISSY ELLIOTT/It's Gonna Be	45075	
26	24 AALI'YAH/More Than A Woman	43272	
30	24 IAN VAN DALH/Castles In The Sky	43272	
23	23 MARY J. BLIGE/Rainy Dayz	41469	
24	22 R. KELLY & JAY-Z/Get This Money	39666	
6	21 MOBB DEEP/F/12Hey/Luv (Anything)	37863	
20	20 KEKE WYATT/Nothing In This...	36060	
28	19 G. DEP/Special Delivery	34257	
23	18 R. KELLY & JAY-Z/Get This Money	32454	
25	18 BUSTA RHYMES/Break Ya Neck	32454	
17	18 R. KELLY & JAY-Z/Get This Money	30651	
22	17 SHARISSA/Any Other Night	30651	
36	17 MR. CHEEKS/Lights, Camera	30651	
11	13 P. DIDDY F/USHER /I Need A Girl...	23439	
18	13 DMX F/FAITH EVANS/I Miss You	23439	
28	13 MOBB DEEP F/12Hey/Luv (Anything)	23439	
26	12 LUDACRIS/Roll Out...	21636	
12	12 JAHEIM/Anything	21636	
32	11 GLENN LEWIS/Don't You Forget It	19833	
11	11 MUSIQ/Half Crazy	19833	
17	10 CAM'RON/The Roc	18030	
11	10 ANGIE STONE/Wish I Didn't...	18030	
19	9 EVE/U Me & She	16227	

MARKET #2			
KPWR/Los Angeles			
Emmis (818) 953-4200 Steak 'n Man			
12+ Cumulative 1,847,700			
PLAYS	ARTIST/TITLE	GI (000)	
74	80 FAT JOE F/ASHANTI/What's Lov'?	71120	
78	79 J. DUPRI F/LUDACRIS/Welcome To Atlanta	70231	
63	74 NAS/Get Ur Self A	65786	
73	74 JENNIFER LOPEZ/Ain't It Funny	65786	
77	73 JA RULÉ F/ASHANTI/Always On Time	6489	
70	68 DR. DRE/Bad Intentions	60452	
49	64 MOBB DEEP F/12Hey/Luv (Anything)	56896	
40	50 MR. CHEEKS/Lights, Camera	44450	
54	48 FABLOUS/Young'n (Holla Back)	42672	
42	46 MANNING/More Than A Woman	40894	
40	42 LUDACRIS/Roll Out...	37338	
28	41 BUSTIA RHYMES/Pass The Courvoisier	36449	
68	40 DR. DRE & DJ QUIK/Put It On Me	35560	
33	38 TWEET/Oops (Oh My)	33782	
23	38 USHER/U Don't Have To Call	33782	
34	36 DJ QUIK/Trouble	32004	
27	34 WARREN G/Ghetto Village	30226	
18	30 BEANIE S/GEL/FREEWAY/Roc The Mic	26670	
22	30 ASHANTI/Foolish	26670	
31	27 IMX/The First Time	24003	
43	27 FAT JOE/We Thuggin'	24003	
26	26 TRUTH HURTS F/R&K/M/Addictive	23114	
21	24 BUSTIA RHYMES/Break Ya Neck	21336	
11	22 LUDACRIS/Saturday (Oooh!)	19558	
17	19 JAGGED EDGE/It Got It 2	16891	
22	18 USHER/U Got It Bad	16802	
15	17 JERMAINE DUPRI/Balloon' Out Of...	15113	
23	16 DEEPSO/Addictive	14224	
21	15 KNOX-TURN AL/Knoc	13335	
19	15 N SYNC/Girlfriend	13335	
4	13 MARY J. BLIGE/Rainy Dayz	11557	
11	12 LIL' UZI/ The Weekend	10668	
9	9 B. TYMERS/Still Fly	8001	
4	8 P. DIDDY F/USHER /I Need A Girl...	7112	
6	7 R. KELLY & JAY-Z/Get This Money	6223	
6	6 BIG MOE/Purple Stuff	5334	
6	6 MARY J. BLIGE/Family Affair	5334	
5	5 JAGGED EDGE/Where The Party At	4445	
12	5 LIL BOW WOW/Get Ya Home	4445	
18	5 G/INWINE/Differences	4445	

MARKET #3			
WBBM/Chicago			
Infinity (312) 944-6000 Cavanah/Bradley			
12+ Cumulative 1,360,600			
PLAYS	ARTIST/TITLE	GI (000)	
74	95 FAT JOE F/ASHANTI/What's Lov'?	49875	
87	90 JENNIFER LOPEZ/Ain't It Funny	47250	
89	89 CRAIG DAVID/7 Days	46725	
72	72 CITY HIGH/Caramel	45200	
73	69 KYLIE MINOGUE/Can't Get You...	37800	
67	67 PE'Y PABLO/Raise Up	36225	
59	63 JENNIFER LOPEZ/In 'n Real	33075	
69	58 BRANDY/What About Us?	30450	
45	45 AALI'YAH/More Than A Woman	25725	
64	48 BRIAN MCKNIGHT/Still	25200	
45	48 R. KELLY/The World's Greatest	25200	
39	47 J. DUPRI F/ASHANTI/Always On Time	24675	
46	44 J. DUPRI F/LUDACRIS/Welcome To Atlanta	23100	
23	37 P. DIDDY F/USHER /I Need A Girl...	19425	
22	36 ENRIQUE IGLESIAS/Escape	18900	
31	33 USHER/U Don't Have To Call	17325	
36	33 NELLY FURTADO/Turn Off The Light	17325	
30	29 USHER/U Got It Bad	15225	
28	29 G/INWINE/Differences	15225	
17	25 ALICIA KEYS/A Woman's Worth	14175	
36	25 BUSTIA RHYMES/Break Ya Neck	13125	
23	23 MARY J. BLIGE/Family Affair	12075	
24	23 MOBB DEEP F/12Hey/Luv (Anything)	11550	
29	22 FAT JOE/We Thuggin'	11550	
13	21 NELLY/...	11025	
20	17 OUTKAST/The Whole World	8925	
24	16 MR. CHEEKS/Lights, Camera	8400	
16	16 B2K/Uh Huh	8400	
12	14 LUDACRIS/Roll Out...	7350	
14	14 TWEET/Oops (Oh My)	7350	
11	12 JAGGED EDGE/Where The Party At	6300	
12	12 AARON CARTER/In All About You	6300	
6	11 JA RULÉ/Livin' It Up	5775	
8	11 MISSY ELLIOTT/Get Ur Freak On	5775	
11	11 CHOObAKKA/She's Feeling Me	5775	
15	11 NO DOUBT/Hey Baby	5775	
10	11 112/Dance With Me	5250	
8	10 MYA/Case Of The Ex.	5250	
7	10 CRAIG DAVID/Fill Me In	5250	

MARKET #3			
WKIE/Chicago			
Big City (312) 573-9400 Shelby			
12+ Cumulative 306,200			
PLAYS	ARTIST/TITLE	GI (000)	
57	56 ERIKA/Relations	7336	
52	53 KIM ENGLISH/Everyday	6943	
53	53 NICOLE MCCLOUD/One Good Reason	6843	
51	51 CHER/Song For The Lonely	6681	
50	51 IAN VAN DALH/Will I	6681	
55	50 DJ ENCORE/Walking In The Sky	6550	
44	44 KYLIE MINOGUE/Can't Get You...	5764	
44	44 LAUT SPEECHER/Onibus	5764	
26	40 AUBREY/Stand Still	5240	
50	38 WENDY PHILLIPS/Stay	4978	
30	38 DJ SAMMY & YANOU/Heaven	4978	
40	38 FUNKY GREEN OOGS/You Got Me	4978	
37	38 ABSOLOM/Stars	4978	
47	37 BARTHEZZ/In The Move	4847	
36	36 GEORGIE POINTE/Love Is Gonna...	4716	
36	36 CAETER/Blinded	4716	
24	25 COLLABORATION/Break 4 Love	3275	
15	24 BEKW/Wake Up	3144	
25	24 MASTERS AT WORK/Work	3144	
26	23 TERRA SKYE/Is This Love	3013	
20	23 BAHIA MEN/Move It Like This	2882	
35	21 SYLVER (EU)Turn The Tide	2751	
34	20 ANDREA BROWN/Trippin'	2620	
10	17 ANDREA BROWN/Trippin'	2227	
12	15 10/Rapture (Tastes...)	1865	
14	14 PINK/Don't Let Me Get Me	1834	
12	13 STEVO/By My Side	1703	
13	13 SAFFRI DU/Songo Song	1703	
9	13 MADISON AVENUE/Who The Hell Are You	1703	
13	13 LASGO/Something	1703	
10	12 P/IMM/Destroyed	1572	
7	12 BASEMENT JAXX/Romeo	1572	
8	12 DANFE NATIONS/Sunshine	1572	
9	11 MISSY ELLIOTT/Get Ur Freak On	1441	
12	11 MARY J. BLIGE/Family Affair	1441	
11	11 AMBER/Yes	1441	
9	11 DEE DEE/Forever	1441	
13	11 NO DOUBT/Hey Baby	1441	
8	11 DJ ENCORE/I See Right...	1441	

MARKET #4			
KMEL/San Francisco			
Clear Channel (415) 538-1061 Martin/Archer			
12+ Cumulative 728,400			
PLAYS	ARTIST/TITLE	GI (000)	
43	57 TWEET/Oops (Oh My)	18924	
54	54 USHER/U Don't Have To Call	17928	
50	51 ANGIE STONE/Brotha	16932	
51	51 ASHANTI/Foolish	16932	
37	51 P. DIDDY F/USHER /I Need A Girl...	16932	
49	50 SHARISSA/Any Other Night	16600	
51	49 JAHEIM/Anything	16268	
49	49 FAT JOE F/ASHANTI/What's Lov'?	16268	
40	48 GLENN LEWIS/Don't You Forget It	15936	
55	48 AALI'YAH/More Than A Woman	14940	
25	43 MARY J. BLIGE/Rainy Dayz	14276	
45	43 FAITH EVANS/I Love You	14276	
39	39 MYSTIKAL/Bounce Back	12948	
39	39 KEKE WYATT/Nothing In This...	12948	
39	39 BUSTIA RHYMES/Break Ya Neck	12948	
46	38 MR. CHEEKS/Lights, Camera	12616	
37	37 JILL SCOTT/Gimme	12284	
32	37 J. DUPRI F/LUDACRIS/Welcome To Atlanta	12284	
26	36 MAXWELL/This Woman's Work	11952	
24	34 MONTELL JORDAN/You Must Have Been	11288	
25	34 RAPHAEL SAADIQ /Be Here	11298	
33	33 JAGGED EDGE/It Got It 2	10956	
41	31 MICHAEL JACKSON/Butterflies	10292	
35	30 AVANT/Makin' Good Love	9960	
27	27 JAHEIM/Just In Case	8964	
24	24 RUFF EN'DZ/Someone To Love You	7968	
17	24 FABLOUS/Young'n (Holla Back)	7968	
30	24 BUSTIA RHYMES/Pass The Courvoisier	7968	
24	24 JENNIFER LOPEZ/Ain't It Funny	7968	
18	22 INDIA ARIE/Simple	7304	
31	22 INDIA ARIE/Mojo	7304	
15	20 BEANIE S/GEL/FREEWAY/Roc The Mic	6640	
23	20 JA RULÉ F/ASHANTI/Always On Time	6640	
19	19 JO/Missing You	6308	
19	19 R. KELLY & JAY-Z/Get This Money	6308	
17	17 LUTHER VANDROSS/Take You Out	5644	
8	16 JILL SCOTT/The Way	5312	
13	12 JOE/What If A Woman	4316	
12	12 ANGIE STONE/Wish I Didn't...	3984	
16	11 B2K/Uh Huh	3652	

MARKET #4			
K7LD/San Francisco			
Clear Channel (415) 356-0949 Martin/Archer			
12+ Cumulative 952,000			
PLAYS	ARTIST/TITLE	GI (000)	
64	68 FAT JOE F/ASHANTI/What's Lov'?	30532	
70	67 ASHANTI/Foolish	30033	
54	66 JENNIFER LOPEZ/Ain't It Funny	29634	
52	54 J. DUPRI F/LUDACRIS/Welcome To Atlanta	24246	
63	53 JA RULÉ F/ASHANTI/Always On Time	23797	
50	50 AMANDA PEREZ/Never	22450	
35	49 KYLIE MINOGUE/Can't Get You...	22001	
62	47 FABLOUS/Young'n (Holla Back)	21103	
41	43 MOBB DEEP F/12Hey/Luv (Anything)	19307	
49	43 MICHAEL JACKSON/Butterflies	19307	
41	41 FAT JOE/We Thuggin'	18400	
29	40 NB RIDAZ/ Wanna Love You	17960	
42	34 P. DIDDY F/USHER /I Need A Girl...	17511	
34	31 OUTKAST/The Whole World	13919	
48	29 NO DOUBT/Hey Baby	13021	
28	28 AALI'YAH/Rock The Boat	12572	
23	27 TWEET/Oops (Oh My)	12123	
28	25 USHER/U Don't Have To Call	11225	
28	23 A/Peace Of Heaven	10327	
33	23 BUSTIA RHYMES/Break Ya Neck	10327	
16	20 BEANIE S/GEL/FREEWAY/Roc The Mic	8980	
19	20 LAUT SPEECHER/Onibus	8980	
41	20 TANTO METRO /Give It To Her	8980	
18	18 G/INWINE/Differences	8082	
17	17 USHER/U Got It Bad	7633	
10	16 FAITH EVANS/CARL... Can't Believe	7184	
19	15 CITY HIGH/Caramel	6735	
17	14 BUSTIA RHYMES/Pass The Courvoisier	6286	
12	12 COREY F/LIL' ROMEO/Hush Lil' Lady	5388	
6	11 GLENN LEWIS/Don't You Forget It	4939	
11	10 KNOX-TURN AL/Knoc	4490	
5	8 R. KELLY & JAY-Z/Get This Money	3592	



DONTAY THOMPSON

dthompson@rronline.com

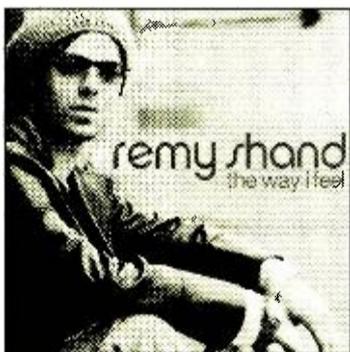
Neo-Soul Makes An Impact

□ The newest sound at Rhythmic blows up

When I was a young'n, besides enjoying the hip-hop sounds of LL Cool J, De La Soul and N.W. A., I also liked music from such artists as Prince, Tony Toni Tone and Guy. A lot of the music that was being played on Rhythmic radio in the late '80s and early '90s was put together by producers and would rarely have live instruments involved. Groups that performed with live bands, like Tony Toni Tone, were rarely heard on Rhythmic stations. Having a producer do a track for an artist, then having the artist lay down the vocals later, was convenient, allowing artists to produce albums at a quicker rate.

About 1995 radio was introduced to the soulful sounds of D'Angelo, whose vibe and musical style were compared to those of Marvin Gaye and Stevie Wonder. With his smooth vocals and live band, D'Angelo was unlike anything else on commercial radio at the time, and he turned everyone on to the sound that we today call neo-soul.

Thanks to such artists as Alicia Keys, Jill Scott, Maxwell, India.Arie and Musiq Soulchild and a host of new artists like Glenn Lewis and Remy Shand, this form of music shows no signs of slowing down at CHR/Rhythmic. It's possible that neo-soul will be the next form of urban music to cross to the mainstream, as hip-hop has.



Remy Shand

To further explore this, I reached out to **Motti Shulman**, Sr. National Director/Crossover Promotion at Island/Def Jam Music Group; **Phillip Embuido**, West Coast Regional Promotion Manager for Motown; and **Michael Williams**, VP/Crossover Promotion at J Records, to get some of their thoughts.

R&R: You guys seem to be delivering more and more neo-soul records to radio. Do you feel this form of music is being embraced by Rhythmic programmers, and do you believe that this music will have the same crossover appeal that hip-hop has at the format?



Michael Williams



Phillip Embuido



Motti Shulman

MS: I don't think it's necessarily going to be at the level of hip-hop, but it's definitely an important part of what R&B music is. At a lot of Rhythmic stations that mainly play hip-hop and R&B, a lot of the R&B records will be the Jill Scott, Musiq, Maxwell and India.Arie type of records.

PE: My guess is that it's going to take some time. It's been a slow growth, but it seems that Urban radio is now fully embracing these artists, and now they're starting to cross over to Rhythmic and Pop stations. Within the next year or two they're going to realize that this music is here to stay.

R&R: Michael, you've had the opportunity to work with Grammy-winning artist Alicia Keys. She's taken this whole neo-soul vibe to a different level. Give us your thoughts on this movement.

MW: This is going to be the next big thing. It's been happening for a long time on the underground scene.

R&R: What underground scene?

MW: All the cool people and hip programmers knew where to go to find this good neo-soul music. With radio embracing people like Alicia Keys and other artists, their records are going Platinum, and labels are creating divisions for this particular type of music — for example, Def Soul, whose parent company is Def Jam, which is the iconographic hip-hop label.

R&R: Motti, earlier you made the comment that neo-soul records may eventually make up a lot of the R&B records at Rhythmic radio. Do you

feel this way because radio listeners who like R&B music enjoy the fact that these neo-soul artists choose to work with bands and often play their own instruments?

MS: Neo-soul music is similar to the music of the '60s and '70s that had a more human feel to it. R&B music got to a point when a lot of it was manufactured.

It was all about one producer going into the studio and making all the music. Then the vocalist would later lay down the vocals. It's very cool that it's getting back to where there are bands and artists who are not comfortable doing track dates with a DAT and singing with a couple of dancers.

PE: The great thing is that these are not the disposable, everyday, cookie-cutter records that you've heard for the past two or three years. These artists took that '70s vibe and updated it for today's taste. The pioneers, like D'Angelo and Erykah Badu, were able to pave the way. The public is very open to this style of music. A perfect example of this is India.Arie's "Video." We went after that record a year ago at Urban and Rhythmic, and the album went Platinum. Now Pop is getting on the record and banging it. KISS-FM/Los Angeles is banging it — that's a perfect example that ears are opening up to this kind of music.

R&R: How does their using live bands affect the chances of these artists performing at radio shows?



Alicia Keys

Programmers Speak On Neo-Soul

I also contacted a few programmers who wanted to share their thoughts on the growth of neo-soul music at Rhythmic radio. This is what they had to say.

Dennis Martinez
PD, KDON/Monterey, CA



Dennis Martinez

I hope the neo-soul trend continues and that this music becomes more mainstream. I personally love the passion and skill that it takes to put these songs together. It's not some cookie-cutter type of production with a lot of studio processing on the vocals. It's just pure soul, and it sounds great.

Julie Pilat
MD/APD, KUBE/Seattle



Julie Pilat

Lyrical, all the neo-soul records are next-level. Traditionally, women pay more attention to lyrics than men. Stations that target female listeners are finding that these positive, thoughtful, amazing pieces of music classified as neo-soul just won't go away. They can't be ignored.

J.B. King
MD/APD, KLUC/Las Vegas



J.B. King

With regard to the neo-soul movement, I believe that hit music is hit music. It's all about what the people want. Whether this is a new musical trend, I'm not sure. I believe that — like everything else in the world — music, people's listening habits and radio stations all evolve. It's the ones that embrace change instead of fighting it that will last.

MS: It makes it harder to do radio shows when you have to bring out an eight-piece band and all that equipment rather than just using a DAT machine. It's great that radio stations are setting up specialty House of Soul shows so that these artists can perform with their bands.

MW: Having artists like Alicia Keys performing with a live band will help radio shows. Rhythmic stations feed such a broad audience that, when you go to an Alicia show, you will see teens and adults. No matter what a station's target demo, that demo will attend one of these types of shows. It will benefit radio, because these are real artists. Also, a person doesn't have to feel endangered going to check out these types of shows.

R&R: Neo-soul music has a more intelligent vibe than most music on the radio right now. Do you believe this is just a phase? Do you see it fading away anytime soon?

MS: I don't think it's going to be an overnight thing, but I think it will continue to grow. If guys like Maxwell, Musiq and Jill Scott keep writing hit songs that have soul, this form of music is going to be more and more a part of the format. I'm glad that we have Musiq and can be part of that. His first album, *Aijuswanaseing*, was my favorite album last year. I listened to it over and over again. I was jetti-



Musiq Soulchild

soned back into being a fan. We're excited that April 22 we have Musiq's new album, *Just Listen*, coming out. People really love "Halfcrazy," so I'm excited. I think it's a great new wave of music.

PE: With newcomers like Remy Shand, the whole neo-soul vibe will continue to grow. I already have people calling me up about the Remy Shand record, asking when they can get the album. Neo-soul music is going to be the next big genre of music, but it will be a slow growth. Alicia Keys most definitely paved the way this year for the acceptance of neo-soul music. It's going to take some time, but it will eventually get to the point where it's more mainstream, because listeners are starting to be more open to the fact that this kind of real music is coming back.

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-Julie Pilat/MD, KUBE/Seattle

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and sticks in your head all day!" -John E Kage/MD, KQKS/Denver

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KXJM - 26x
KCAQ - 18x

KBMB - 20x
KDDB - 18x

KOHT - 46x
KTTB - 16x

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R&R CHR/Rhythmic Top 50

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March 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	4397	+380	682924	8	74/0
1	2	JENNIFER LOPEZ Ain't It Funny (Epic)	4271	-81	666487	13	71/0
2	3	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	3851	-224	653576	17	74/0
5	4	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	3441	+527	521339	7	73/0
4	5	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	3252	+306	461726	8	74/0
9	6	USHER U Don't Have To Call (LaFace/Arista)	2940	+227	444457	7	72/0
8	7	BRANDY What About Us? (Atlantic)	2705	-100	424948	9	68/0
6	8	OUTKAST The Whole World (LaFace/Arista)	2579	-325	315001	14	63/0
10	9	JERMAINE DUPRI FLUDACRIS Welcome To... (So So Def/Columbia)	2567	+118	381957	15	57/0
7	10	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	2543	-312	327200	20	67/0
14	11	'N SYNC Girlfriend (Jive)	2057	+179	307332	5	52/1
12	12	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	1947	-129	260868	15	64/0
26	13	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	1912	+717	286637	3	69/8
11	14	USHER U Got It Bad (LaFace/Arista)	1866	-423	246367	23	74/0
19	15	AMANDA PEREZ Never (Universal)	1714	+104	180552	10	37/3
17	16	FAITH EVANS I Love You (Bad Boy/Arista)	1700	+62	278319	6	59/3
13	17	BUSTA RHYMES Break Ya Neck (J)	1690	-279	258951	19	57/0
20	18	AALIYAH More Than A Woman (BlackGround)	1636	+119	267647	9	24/1
15	19	NO DOUBT Hey Baby (Interscope)	1586	-112	236141	10	39/0
16	20	MOBB DEEP F/112 Hey Luv (Anything) (Loud/Columbia)	1572	-106	266645	13	47/0
21	21	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	1560	+80	272664	9	34/0
27	22	LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	1557	+388	258712	5	66/4
18	23	FAT JOE We Thuggin' (Terror Squad/Atlantic)	1445	-182	183945	20	66/0
22	24	GLENN LEWIS Don't You Forget It (Epic)	1382	-46	148725	8	57/4
28	25	BUSTA RHYMES Pass The Courvoisier (Part II) (J)	1351	+221	250262	3	59/7
23	26	MR. CHEEKS Lights, Camera, Action (Universal)	1283	-114	229615	18	56/0
25	27	KEKE WYATT Nothing In This World (MCA)	1275	+16	192944	8	47/1
24	28	ALICIA KEYS A Woman's Worth (J)	1181	-147	148229	20	55/0
31	29	KNOC-TURN'AL Knoc (LA Confidential/Elektra/EEG)	1088	+80	100866	6	50/0
29	30	CRAIG DAVID 7 Days (Wildstar/Atlantic)	1050	-76	179619	20	39/0
38	31	JAGGED EDGE I Got It 2 (So So Def/Columbia)	906	+181	154491	2	52/7
32	32	MASTER P Ooohhhwee (No Limit/Universal)	861	-116	101951	11	39/0
36	33	BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)	849	+35	209718	6	30/3
37	34	NAPPY ROOTS Awnaw (Atlantic)	844	+93	61890	5	38/3
30	35	MYSTIKAL Bouncin' Back (Bumpin' Me...) (Jive)	838	-215	81503	13	44/0
33	36	MARY J. BLIGE No More Drama (MCA)	829	-136	181674	15	51/0
34	37	NB RIDAZ F/ANGELINA Runaway (Upstairs)	764	-68	64829	17	22/0
39	38	JAHEIM Anything (Divine Mill/WB)	760	+92	122323	5	29/1
Debut	39	MARY J. BLIGE Rainy Dayz (MCA)	716	+342	147216	1	54/9
35	40	PINK Get The Party Started (Arista)	707	-112	92944	19	34/0
50	41	NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)	552	+109	47177	2	48/10
40	42	MISSY ELLIOTT Take Away (Gold Mind/EastWest/EEG)	544	-101	109265	17	28/0
43	43	LIL BOW WOW Take Ya Home (So So Def/Columbia)	539	-17	55288	4	36/2
47	44	CITY HIGH City High Anthem (Interscope)	530	+68	40638	2	30/0
Debut	45	B2K Uh Huh (Epic)	520	+78	86031	2	12/2
49	46	RL F/ERICK SERMON Got Me A Model (J)	478	+30	44926	2	34/3
41	47	DMX F/FAITH EVANS I Miss You (Ruff Ryders/IDJMG)	469	-167	72843	8	28/1
42	48	TOYA No Matta What (Party All...) (Arista)	454	-111	27115	6	30/0
—	49	IIO Rapture (Tastes So Sweet) (Universal)	451	+24	115440	2	16/2
48	50	PRETTY WILLIE Roll Wit Me (Republic/Universal)	439	-13	34090	3	31/0

Most Added

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ARTIST TITLE LABEL(S)	ADDS
ALICIA KEYS How Come You Don't Call Me (J)	42
RAPHAEL SAADIQ F/D'ANGELO Be Here (Pookie/Universal)	24
REDMAN Gorillaz On My Mind (Virgin)	11
NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)	10
MARY J. BLIGE Rainy Dayz (MCA)	9
P. DIDDY F/USHER & LOON I Need... (Part One) (Bad Boy/Arista)	8
NAS One Mic (Columbia/Def Jam/IDJMG)	8
BUSTA RHYMES Pass The Courvoisier (Part II) (J)	7
JAGGED EDGE I Got It 2 (So So Def/Columbia)	7
DONELL JONES You Know That... (Untouchables/Arista)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
P. DIDDY F/USHER & LOON I Need... (Part One) (Bad Boy/Arista)	+717
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	+527
LUDACRIS Saturday (Oooh!...) (Def Jam South/IDJMG)	+388
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	+380
MARY J. BLIGE Rainy Dayz (MCA)	+342
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	+306
USHER U Don't Have To Call (LaFace/Arista)	+227
BUSTA RHYMES Pass The Courvoisier (Part II) (J)	+221
JAGGED EDGE I Got It 2 (So So Def/Columbia)	+181
'N SYNC Girlfriend (Jive)	+179

New & Active

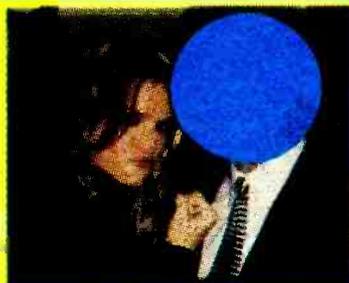
YING YANG TWINS Say I Yi Yi (Koch) Total Plays: 416, Total Stations: 11, Adds: 5
RUFF ENOZ Someone To Love You (Epic) Total Plays: 408, Total Stations: 28, Adds: 0
NO GOOD Ballin' Boy (ARTISTdirect) Total Plays: 404, Total Stations: 36, Adds: 5
MAXWELL This Woman's Work (Columbia) Total Plays: 386, Total Stations: 26, Adds: 2
TANTO METRO & DEVONTE Give It To Her (VP) Total Plays: 384, Total Stations: 12, Adds: 0
AVANT Makin' Good Love (Magic Johnson/MCA) Total Plays: 368, Total Stations: 26, Adds: 2
NAS Got Ur Self A... (Columbia) Total Plays: 360, Total Stations: 15, Adds: 0
NAS One Mic (Columbia/Def Jam/IDJMG) Total Plays: 304, Total Stations: 22, Adds: 8
IMX The First Time (New Line) Total Plays: 290, Total Stations: 20, Adds: 4
LIL J It's The Weekend (Hollywood) Total Plays: 288, Total Stations: 26, Adds: 1

Songs ranked by total plays

76 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/3/02-3/9/02. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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9.7 to 11.3 AQH Share Persons 12+, #1
6.5 to 14.0 AQH Share Men 18-34
KHKK-FM Yakima, WA



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ON THE RECORD

with
Chris Tyler
MD, WJMN/Boston



phone records for us right now. * You gotta get your hands on Tanto Metro & Devonte's "Give It to Her" (VP). It's a hot reggae record that our mixer, Roy Barboza, brought to us and that we've been banging as a power and getting top five callout on. * Two songs that I'm high on right now that we haven't put into regular rotation are Busta Rhymes' "Pass the Courvoisier (Part II)" (J), which we are playing in the mix show right now, and Truth Hurts' "So Addictive" (Aftermath/Interscope) — it's so infectious! * I'm also warming up to City High's "City High Anthem" (Interscope). Their first two singles were huge callout records for us, and we're still playing those as recurrences. I believe our listeners will love their current single as well.

First of all, Fat Joe's "What's Luv?" (Terror Squad/Atlantic) is a huge record for us. It's been No. 1 in callout and top five phones, and it's just exploded from the second we've played it. Other big phone records for us are Ashanti's "Foolish" (Murder Inc./Def Jam/IDJMG), P. Diddy & Usher's "I Need a Girl" (Bad Boy/Arista) and Tweet's "Oops! (Oh My)" (Gold Mind/Elektra/EEG). They're the three biggest

Looking at the chart this week, pretty much all of the records in the top 10 remained the same, with the exception of **Fat Joe's** "What's Luv?" (Terror Squad/Atlantic), which takes over the No. 1 spot. Congratulations to Horse, Pamela and all the locals on their hard work in taking this record to the top of the Rhythmic chart. Check out the next issue of **R&R** for an exclusive interview with Fat Joe ... Moving on, let's talk about the songs that

CHR/Rhythmic
ON THE RADIO

may eventually become top 10 hits. **N Sync's** "Girlfriend" (Jive) is on the verge of breaking into the top 10. Thanks to that hot-ass remix with **Nelly**, expect it to happen soon ... Look at **P. Diddy** and **Usher** doing their thang with the extremely hot single "I Need a Girl" (Bad Boy/Arista). It gets a bullet with an additional 717 spins and leaps to No. 13 on the chart — now that's what you call major! ... **Ludacris'** "Saturday (Ooch, Oooh)" (Def Jam South/IDJMG) looks like it could be a *huge* smash. Have you seen this video? If not, you'll be dying of laughter when you do. The song picks up an additional 388 spins and jumps to No. 22 on the chart this week ... Now let's hit up some records that are hot in the clubs and on the street that you may not be dealing with yet. Songs like **Busta Rhymes'** "Pass the Courvoisier (Part II)" (J) at No. 25 and **Beanie Sigel** and **Freeway's** "Roc the Mic" (Roc-A-Fella/IDJMG) at No.33. And please don't front on **Nappy Roots'** "Awnaw" (Atlantic). This song is No. 34 on the chart, and it's so catchy, you'll find yourself singing it! My hot joint of the week is **Truth Hurts** "Addictive" (Aftermath/Interscope). Holla!

— **Dontay Thompson**, CHR/Rhythmic Editor

HEAD RUSH

ARTIST: **Musiq**
LABEL: **Def Soul/IDJMG**

By **RENÉE BELL** / ASSISTANT EDITOR



Musiq

Be still, my heart! After an amazing run with his Def Soul/IDJMG debut, *Aijuswanaseing*, which houses the midtempo romanticism of "Just Friends (Sunny)" and the heart-wrenching balladry of "Love," Musiq returns to the battlefield of Urban music with another revolution, *Justisen*.

Emerging from the streets of the City of Brotherly Love, Taalib Johnson is one of several new artists to emerge in the neo-soul renaissance led by artists like D'Angelo and Lauryn Hill. His *Musiq* moniker is a combination of *music* and *IQ*, while *Soulchild* reflects his upbringing surrounded by the sounds of classic '70s soul.

Soulchild made his first impression at such Philadelphia showcases as The Five Spot and Wilhemina's, where he worked hard to perfect his skills. After teaming up with songwriter Carvin Haggins, Johnson signed a contract with Def Soul and recorded his debut with D'Angelo producer James Poyser. Soulchild's management team, Jerome Higgs and Michael McArthur — known as Mama's Boys — joined in the deal to take Musiq to the next level.

"Just Friends (Sunny)" gained mainstream recognition during summer 2000, when it was featured on the multi-Platinum soundtrack to *Nutty Professor II: The Klumps* and crossed over to Rhythmic radio with great success. Once the smooth, funkadelic groove had set in, fans were eager for a second single from Soulchild. His followup, "Love," reached mega status and achieved the highest ratings from the entire Urban panel. It held the No. 1 spot on the Urban and Urban AC charts for several weeks and was named 2001's R&B Song of the Year.

Overall, *Aijuswanaseing's* fusion of funk,

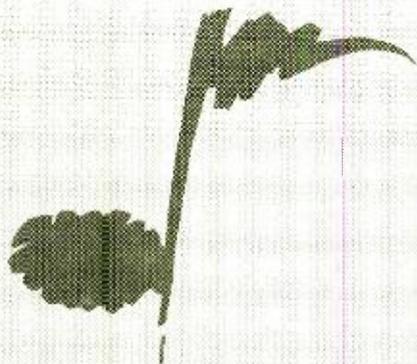
soul and hip-hop proved to be a great commercial success. Soulchild set out to make a statement: He wanted to prove that soul is something you can't fake by making his music as real as possible. Point taken. And now that he has obtained the full attention of his fans, he invites them to *Justisen* in May.

The debut single from his sophomore album, "Halfcrazy," received the most adds at Urban radio in its first week. Soft guitar plucks introduce the track, and the lyrics tell of an emotionally intense romance that, regrettably, turns into a situation. Sometimes friends shouldn't cross that fine line, and the singer learns that the hard way: Curiosity sparks a flame that destroys a longtime friendship and burns a special relationship. "I hate to walk away from you as if this never existed/Cause when we kissed, the moment after I looked at you different/Lately I got to watch what I say/Cause you take things personal nowadays/You used to laugh/Now you get mad/Damn, I just want my friend back," cries Soulchild.

"Halfcrazy" reveals Taalib Johnson's signature emotionally charged vibe and neo-soul groove, and it will leave many fans eagerly anticipating the summer. Enjoy.

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Lawman Promotions congratulates Mary J. Blige for livin' la vida diva once again with her smash hit "Rainy Dayz". We'll see you at the top of the charts AGAIN Mary!



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(Left to Right) Gary Spangler, Greg Lawley, Mary J. Blige, Lisa Mastrianni (MCA), Allison Cooper (MCA)

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PART TWO OF A TWO-PART SERIES

More Truths And Realities

Arbitron's Julian Davis provides further in-depth analysis of new study

This week we conclude our look at the "Arbitron Black Consumer Study 2002." Its author, Arbitron Director/Urban Radio Marketing Services **Julian Davis** — a Certified Radio Marketing Consultant — further explores the strengths the African-American buying community represents and tackles the myths and facts about black consumers in the U.S.

In last week's column we addressed the issue of national buying power among African Americans. I asked Davis to further discuss the topic and how African-American consumer spending compares to the global buying power of nations throughout the world.

Davis began by referring to page 40 of the report. When ranked against nations, blacks in the United States are at No. 11, just behind Canada and Spain. "We rank ahead of India and Mexico in terms of the amount of money that we have available to buy things," Davis says.

No Wired Divide

Here's another myth that the study successfully debunks: African Americans do not use the Internet. Oh, and that there's a huge digital divide. This so-called digital divide does not exist. African Americans have access to the Internet and are using it both at home and at work.

In fact, 64.3% of African Americans have access to the Internet at some location. Of that group using the Internet, where are they buying their hardware and software? Office Depot, OfficeMax, CompUSA and through mail-order companies (Chart No. 1).

"Just look at those computer geeks who understand how to build their own computers and organize what they want to do," Davis says. "They don't even go into the store. They buy their stuff online and order what they want. Going back to the mind-set of breaking down myths and facts, if you work from the facts as a buyer or an advertiser, you're working from a totally different perspective, because you realize that if you advertise your product properly, this community can purchase your goods.

"Here's another myth: Blacks are mainly blue-collar workers. The reality is that African Americans are

nearly twice as likely to work a white-collar job as a blue-collar job. This is obviously a regional issue, depending on what the economy is like in different parts of the country. But, in the markets we selected, we found that white-collar jobs outnumbered blue-collar jobs by a two- or three-to-one margin [Chart No. 2]. In New York, 48% of African Americans are employed in white-collar jobs, compared to 25% in blue-collar employment situations.

"The myth is that black Americans don't travel and that we all just sit around the house and don't move around very much. Well, not only do we travel, but we travel worldwide for both business and pleasure."

Frequent Travelers

Another myth concerning African Americans involves travel. "The myth is that black Americans don't travel and that we all just sit around the house and don't move around very much," Davis says. "Well, not only do we travel, but we travel worldwide for both business and pleasure [Chart No. 3]. Over 2 million blacks have traveled to Mexico, and another 1.2 million have been to Europe. Another 1.6 million African Americans have been to the Bahamas.

"One of the ways they've been visiting these places has been on cruise lines, and Carnival happens to be one of the more popular companies with black Americans. Why?

Because the concept from Carnival is fun. 'Come and enjoy yourself' is the message it sends. We can all stay home and be in the doldrums. But, no, I want to enjoy myself, so let's take a cruise."

One should also look at where African Americans stay when they travel. The Hilton, Marriott, Hyatt and DoubleTree Hotels are all top hostellers. The point is this: When we travel, we stay at upscale hotels, and we shop at upscale stores.

"I remember hearing for years how we didn't shop at Neiman Marcus and we didn't shop at Saks and Dillard's," Davis says. "Well, the main reason for that was because the owners of those stores, who are not of color, didn't ask for our business. They didn't want us in those stores. It wasn't that we couldn't purchase their goods because we didn't have the money.

"Now we're at the point where, when we start to shop at upscale stores, the results are overwhelming. We profiled Macy's, Nordstrom and Dillard's over the past three months, and more than 4 million blacks have shopped in these stores [Chart No. 4]."

The Effect On Urban Radio

What is the impact of myths for Urban radio? "These myths result in roadblocks to getting the real value of the Urban audience," Davis says. "There are two kinds of roadblocks that we run into when selling Urban radio advertising. One is the so-called 'No Urban Dictate' — prohibiting the placement of commercials on Urban-formatted radio stations purely because of the customers they may attract. Then there is 'Minority Discounting' — forcing lower costs per point on unit rates on minority-formatted stations because they are minority-formatted stations.

"The bottom line here is that the same cost per point doesn't go all the way across town. There seems to be this mind-set that advertisers won't pay the same thing for black listeners. However, on the other side of the coin, when that black listener gets to that store to buy its mer-

CHART NO. 1

Internet Usage	
Purchases past year.	
Hardware/Software Store	# of People
Office Depot	2,096,510
OfficeMax	1,449,960
Mail Order	1,333,120
CompUSA	1,276,350

CHART NO. 2

Black American Workers		
Comparison of black American workers in the top five urban markets.		
Market	% of White Collar Workers	% of Blue Collar Workers
New York	48.2%	25.3%
Chicago	48.8%	22.6%
Washington, DC	61.3%	19.3%
Atlanta	52.6%	28.6%
Philadelphia	45.2	26.3%

CHART NO. 3

Black American Travel Spending	
Places Visited	# of People
Visited Mexico	2,276,940
Visited the Bahamas	1,661,700
Visited Europe	1,278,110
Personally used Carnival Cruise Lines in past three years	1,413,120

And look where black Americans are staying when they travel....

Places Visited	# of People
Hilton for business (yr)	710,200
Marriott for business (yr)	648,010
Hyatt for business (yr)	430,210
Double for business (yr)	340,340

CHART NO. 4

Black American Shopping Patterns	
Shopped past three months.	
Upscale Shopping	# of People
Dillard's	2,305,070
Macy's	1,324,940
Nordstrom	720,580

Source: Scarborough, Release 1, 2001

chandise, there's no ethnic discount at that point. My contention is that if it's not on the front end, then it shouldn't be on the back end out the door."

One of the things Davis included in the Arbitron study was an interview he conducted with Clarence Smith, President of Essence Communications, during the January 1999 Invitational Summit on Multicultural Markets & Media in New York. A few of Smith's suggestions were for advertisers to require multicultural advertisement submissions; for CEOs to "incentivize" the work force; to have sales demand be driven by population density; and to contract African-American-owned ad agencies and provide aggressive budgets.

Smith also suggests that media planners and buyers approach multicultural media as a brand that can deliver valuable consumer segments to advertisers while widening the universe of prospects to purchase that client's products.

Finally, Smith suggests the following for radio stations:

- Listen and understand the original request.
- Give them what they want.
- Be clear and concise.
- Be prompt.
- Fax or e-mail information, avail responses and quotes in a timely fashion.
- Know your agency's client, your station and your market.
- Give realistic rates.
- Provide extra promotional opportunities.
- Admit when you are not a good fit.
- Sell positively.

Davis ended by saying, "This kind of information dispels the myths about African-American consumers once people look at the data and understand it. These myths arose out of what the African-American community was in the past and the state of the U.S. economy at that time. The best news is that times have changed, and so has our community."



March 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	2998	+142	476108	8	67/1
4	2	USHER U Don't Have To Call (LaFace/Arista)	2622	+288	435982	8	64/3
3	3	FAITH EVANS I Love You (Bad Boy/Arista)	2622	+101	430438	10	64/4
2	4	BRANDY What About Us? (Atlantic)	2388	-138	318213	9	64/0
11	5	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	2326	+483	361861	5	63/14
6	6	JENNIFER LOPEZ Ain't It Funny (Epic)	2306	+14	350842	10	57/2
5	7	KEKE WYATT Nothing In This World (MCA)	2194	-128	348971	22	60/1
12	8	AALIYAH More Than A Woman (BlackGround)	2026	+216	330133	8	35/10
10	9	GLENN LEWIS Don't You Forget It (Epic)	1985	+113	290230	16	60/0
7	10	MR. CHEEKS Lights, Camera, Action (Universal)	1919	-183	308113	27	56/0
14	11	JAHEIM Anything (Divine Mill/WB)	1834	+74	306988	16	62/0
8	12	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	1740	-255	285872	16	65/0
16	13	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1734	+247	263904	5	64/1
13	14	OUTKAST The Whole World (LaFace/Arista)	1682	-119	233495	13	61/2
9	15	MICHAEL JACKSON Butterflies (Epic)	1620	-291	298714	18	63/0
22	16	AVANT Makin' Good Love (Magic Johnson/MCA)	1487	+275	236644	7	61/0
19	17	SHARISSA Any Other Night (Motown)	1440	+182	182060	11	58/4
15	18	MYSTIKAL Bouncin' Back (Bumpin' Me...) (Jive)	1411	-204	162627	14	60/0
24	19	BUSTA RHYMES Pass The Courvoisier (Part II) (J)	1307	+216	215897	3	56/9
21	20	BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)	1256	+16	206955	7	51/2
27	21	LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	1253	+247	199881	5	57/11
18	22	JERMAINE DUPRI F/LUDACRIS Welcome To Atlanta (So So Def/Columbia)	1210	-89	173085	14	57/1
28	23	MAXWELL This Woman's Work (Columbia)	1119	+144	158739	6	49/0
17	24	MISSY ELLIOTT Take Away (Gold Mind/EastWest/EEG)	1093	-293	221490	17	59/0
20	25	MARY J. BLIGE No More Drama (MCA)	1045	-211	140773	16	58/0
36	26	MUSIQ Halfcrazy (Def Soul/IDJMG)	1020	+203	183693	4	53/8
30	27	NAPPY ROOTS Awnaw (Atlantic)	996	+61	113179	6	54/2
32	28	RUFF ENDZ Someone To Love You (Epic)	953	+40	138853	5	52/1
29	29	LIL BOW WOW Take Ya Home (So So Def/Columbia)	948	-9	143238	6	53/0
31	30	FAT JOE We Thuggin' (Terror Squad/Atlantic)	875	-53	156332	20	56/0
26	31	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	843	-174	107682	19	54/1
23	32	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	838	-301	101322	14	55/1
38	33	JOE What If A Woman (Jive)	805	+121	122808	2	48/0
33	34	BUSTA RHYMES Break Ya Neck (J)	803	-80	102511	19	48/0
45	35	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	778	+273	86908	2	44/3
34	36	'N SYNC Gone (Jive)	765	-107	133076	17	43/0
Debut	37	MARY J. BLIGE Rainy Dayz (MCA)	708	+365	98963	1	49/7
37	38	DMX F/FAITH EVANS I Miss You (Ruff Ryders/IDJMG)	705	-31	85307	8	49/0
35	39	JAY-Z Jigga (Roc-A-Fella/IDJMG)	696	-157	90313	10	55/2
40	40	CEE-LO Closet Freak (LaFace/Arista)	688	+65	78755	3	43/0
42	41	JAGGED EDGE I Got It 2 (So So Def/Columbia)	668	+141	109480	2	44/3
48	42	YING YANG TWINS Say I Yi Yi (Koch)	649	+200	91724	2	39/8
41	43	PROPHET JONES Cry Together (University/Motown)	584	+12	70533	6	40/0
39	44	MOBB DEEP F/112 Hey Luv (Anything) (Loud/Columbia)	519	-124	68852	12	34/2
47	45	RL F/ERICK SERMON Got Me A Model (J)	481	+1	38957	3	39/4
43	46	GINUWINE Tribute To A Woman (Epic)	464	-48	73873	7	37/0
46	47	CHOOLAKKA She's Feeling Me (Big Daddy)	461	-41	35476	3	34/0
-	48	IMX The First Time (New Line)	452	+100	59870	5	38/4
Debut	49	MS. JADE Feel The Girl (Beatclub/Interscope)	433	+90	45145	1	31/2
Debut	50	'N SYNC Girlfriend (Jive)	423	+96	53687	1	7/5

Most Added

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ARTIST TITLE LABEL(S)	ADDS
DONELL JONES You Know That... (Untouchables/Arista)	41
B2K Gots Ta Be (Epic)	40
ALICIA KEYS How Come You Don't Call Me (J)	37
RAPHAEL SAAIDI F/D'ANGELO Be Here (Pookie/Universal)	36
BRIAN MCKNIGHT What's It Gonna Be (Motown)	35
TRINA F/RICK ROSS Told Ya'll (Slip 'N Slide/Atlantic)	33
WU-TANG CLAN Back In The Game (Loud/Columbia)	16
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	14
LUDACRIS Saturday (Oooh!...) (Def Jam South/IDJMG)	11

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	+483
MARY J. BLIGE Rainy Dayz (MCA)	+365
USHER U Don't Have To Call (LaFace/Arista)	+288
AVANT Makin' Good Love (Magic Johnson/MCA)	+275
P. DIDDY F/USHER & LOON I Need... (Part One) (Bad Boy/Arista)	+273
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	+247
LUDACRIS Saturday (Oooh!...) (Def Jam South/IDJMG)	+247
ANGIE STONE Wish I Didn't Miss You (J)	+233
BUSTA RHYMES Pass The Courvoisier (Part II) (J)	+216
AALIYAH More Than A Woman (BlackGround)	+216

New & Active

KNOC-TURN'AL Knoc (LA Confidential/Elektra/EEG) Total Plays: 408, Total Stations: 32, Adds: 1
ANGIE STONE Wish I Didn't Miss You (J) Total Plays: 392, Total Stations: 31, Adds: 4
NO GOOD Ballin' Boy (ARTISTdirect) Total Plays: 353, Total Stations: 36, Adds: 1
DONELL JONES You Know That I Love You (Untouchables/Arista) Total Plays: 321, Total Stations: 42, Adds: 41
NAS One Mic (Columbia/Def Jam/IDJMG) Total Plays: 314, Total Stations: 33, Adds: 3
NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT) Total Plays: 262, Total Stations: 29, Adds: 1
BIG MOE Purple Stuff (Priority/Capitol) Total Plays: 254, Total Stations: 16, Adds: 2
LATHUN Fortunate (Motown) Total Plays: 241, Total Stations: 30, Adds: 2
BIG TYMERS Still Fly (Cash Money/Universal) Total Plays: 226, Total Stations: 31, Adds: 5
NINE20 What Would You Do? (MCA) Total Plays: 192, Total Stations: 24, Adds: 0

Songs ranked by total plays

68 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/3/02-3/9/02. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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Stations and their adds listed alphabetically by market

Reporters

<p>WAJZ/Albany, NY * PD/MD: Sugar Bear APD: Marie Cristal 11 WU-TANG CLAN "Game" 8 MS. JADE "Girl" 3 B2K "Gots" 1 AALIYAH "Woman" 1 ALICIA KEYS "Come" DONELL JONES "Know"</p>	<p>WBOT/Boston, MA * PD: Steve Cousby APD: Lamar Robinson MD: T. Clark 52 ASHANTI "Foolish" 46 FAT JOE FASHANTI "Luv" 1 BRIAN MCKNIGHT "Gonna" 1 YING YANG TWINS "Say" TRINA FRICK ROSS "Told"</p>	<p>WHXT/Columbia, SC * PD: Chris Conner MD: Bill Black 21 ALICIA KEYS "Come" 16 TRINA FRICK ROSS "Told" 1 RAPHAEL SAADIQ "Here" B2K "Gots" DONELL JONES "Know"</p>	<p>WJLN/Dothan, AL PD/MD: Tony Black 10 MARY J. BLIGE "Rainy" 10 CODE 5 "Name" 8 ALICIA KEYS "Dupe" 7 B2K "Gots" 7 TRINA FRICK ROSS "Told" 5 SOL "Crazy"</p>	<p>KIIZ/Killeen-Temple, TX PD/MD: Mychal Maguire 19 LUDACRIS "Saturday" 17 NAS "Mic" 16 MARY J. BLIGE "Rainy" 12 YING YANG TWINS "Say" 10 TRINA FRICK ROSS "Told" 10 SOL "Crazy"</p>	<p>WGZB/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison 59 FAITH EVANS "Love" 15 USHER "Call" 39 AALIYAH "Woman" 38 OUTKAST "World" 35 ASHANTI "Foolish" 31 MUSIQ "Halfcrazy" 20 LUDACRIS "Roll" 17 JAY-Z "Jigga" 17 BEANIE SIGEL/FREEWAY "Mic" 15 LUDACRIS "Saturday" 4 YING YANG TWINS "Say" TRINA FRICK ROSS "Told" BRIAN MCKNIGHT "Gonna"</p>	<p>WBLS/New York, NY * PD: Vinny Brown MD: Deneen Womack 21 DONELL JONES "Know" 21 ALICIA KEYS "Come" 14 B2K "Gots" RAPHAEL SAADIQ "Here"</p>	<p>WDKX/Rochester, NY * PD: Andre Marcel MD: Kala D'Neal 6 RAPHAEL SAADIQ "Here" 5 DONELL JONES "Know" 4 ALICIA KEYS "Come" 1 B2K "Gots" WOODY ROCK "No" WU-TANG CLAN "Game"</p>	<p>WPHR/Syracuse, NY * PD: Vinny Charles MD: Kenny Dees 14 AALIYAH "Woman" 6 DONELL JONES "Know" 3 B2K "Gots" ALICIA KEYS "Come" RAPHAEL SAADIQ "Here" SOL "Crazy"</p>	
<p>KBCE/Alexandria, LA PD: Kenny Smoov MD: R. J. Polk 5 ANGIE STONE "Wish"</p>	<p>WBLK/Buffalo, NY * PD/MD: Skip Dillard 21 DONELL JONES "Know" 20 ALICIA KEYS "Come" 1 TRINA FRICK ROSS "Told" B2K "Gots" BRIAN MCKNIGHT "Gonna" RAPHAEL SAADIQ "Here"</p>	<p>WVDM/Columbia, SC * PD/MD: Mike Love APD: Vernessa Pendergrass 7 BIG MOE "Purple" 6 DONELL JONES "Know" 6 BRIAN MCKNIGHT "Gonna" 6 ALICIA KEYS "Come" B2K "Gots" RAPHAEL SAADIQ "Here" WU-TANG CLAN "Game"</p>	<p>WZFX/Fayetteville, NC * PD: Rod Cruise APD: Garrett Davis MD: Taylor Morgan No Adds</p>	<p>KRRQ/Lafayette, LA * DM: James Alexander PD/MD: Darlene Prejan 4 B2K "Gots" 3 ALICIA KEYS "Come" 1 DONELL JONES "Know" 1 RAPHAEL SAADIQ "Here" BRIAN MCKNIGHT "Gonna"</p>	<p>WFXM/Macon, GA PD/MD: Derek Harper 37 R. KELLY & JAY-Z "Home" 36 TRINA FRICK ROSS "Told" 19 MR. C THE SLIDE MAN "Roll" WU-TANG CLAN "Game"</p>	<p>WBHH/Norfolk, VA * PD/MD: Heart Attack No Adds</p>	<p>WOWI/Norfolk, VA * APD/MD: Michael Mauzone 4 DONELL JONES "Know" 4 ALICIA KEYS "Come"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter DONELL JONES "Know" CODE 5 "Name" B2K "Gots" RAPHAEL SAADIQ "Here"</p>	<p>WTMP/Tampa, FL Interim PD: Big Money Ced Interim MD: Eric Storm 10 WU-TANG CLAN "Game" 7 SOL "Crazy"</p>
<p>KEDG/Alexandria, LA DM/MD: Jay Stevens MD: Wade Hampton 16 MARY J. BLIGE "Rainy" 6 ALICIA KEYS "Come" SOL "Crazy" WU-TANG CLAN "Game"</p>	<p>WWWZ/Charleston, SC * MD: Ron Splackavellie 17 TRINA FRICK ROSS "Told" 6 DONELL JONES "Know" 8 ALICIA KEYS "Come" B2K "Gots" BRIAN MCKNIGHT "Gonna" RAPHAEL SAADIQ "Here"</p>	<p>WFXE/Columbus, GA PD: Michael Soul 17 TRINA FRICK ROSS "Told" 16 B2K "Gots" 15 MARY J. BLIGE "Rainy" 7 RAPHAEL SAADIQ "Here" 5 ALICIA KEYS "Come"</p>	<p>WZDZ/Flint, MI * PD/MD: Chris Reynolds 19 RAPHAEL SAADIQ "Here" 19 ANGIE STONE "Wish" B2K "Gots" CODE 5 "Name" DONELL JONES "Know"</p>	<p>WQHH/Lansing, MI * PD/MD: Brant Johnson 8 DONELL JONES "Know" B2K "Gots" BRIAN MCKNIGHT "Gonna" RAPHAEL SAADIQ "Here" TRINA FRICK ROSS "Told" WU-TANG CLAN "Game"</p>	<p>WFBW/Macon, GA PD: Mike Williams APD: Ava Blakk 27 MUSIQ "Halfcrazy" 20 DONELL JONES "Know" 18 SOL "Crazy" WU-TANG CLAN "Game"</p>	<p>WBHH/Norfolk, VA * PD/MD: Heart Attack No Adds</p>	<p>WOWI/Norfolk, VA * APD/MD: Michael Mauzone 4 DONELL JONES "Know" 4 ALICIA KEYS "Come"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter DONELL JONES "Know" CODE 5 "Name" B2K "Gots" RAPHAEL SAADIQ "Here"</p>	<p>WTMP/Tampa, FL Interim PD: Big Money Ced Interim MD: Eric Storm 10 WU-TANG CLAN "Game" 7 SOL "Crazy"</p>
<p>WHTA/Atlanta, GA * PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraux 48 ARCHIE "Ready" 44 PASTOR TROY "Versa" 35 LUDACRIS "Saturday" 29 RAMONA DEBREAUX "Let" 28 DUNGEON FAMILY "Minutes" 25 JAGGED EDGE "Got" 24 PROJECT PAT "Weave" 21 IMX "First" 16 BUSTA RHYMES "Pass" 12 ASHANTI "Foolish" 11 JENNIFER LOPEZ "Funny" 10 KODI G RAP "Ride" TRINA FRICK ROSS "Told"</p>	<p>WJTT/Chattanooga, TN * PD: Keith Landecker MD: Magic 10 TRINA FRICK ROSS "Told" 8 ALICIA KEYS "Come" 3 RAPHAEL SAADIQ "Here" 1 DONELL JONES "Know" B2K "Gots" SOL "Crazy" WU-TANG CLAN "Game"</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 34 BUSTA RHYMES "Pass" 32 BEANIE SIGEL/FREEWAY "Mic" 29 RL FRICK SERMON "Model" 19 JILL SCOTT "Loves" 7 NAPPY ROOTS "Awww" 24 BRIAN MCKNIGHT "Gonna" TRINA FRICK ROSS "Told"</p>	<p>WZDZ/Flint, MI * PD/MD: Chris Reynolds 19 RAPHAEL SAADIQ "Here" 19 ANGIE STONE "Wish" B2K "Gots" CODE 5 "Name" DONELL JONES "Know"</p>	<p>WQHH/Lansing, MI * PD/MD: Brant Johnson 8 DONELL JONES "Know" B2K "Gots" BRIAN MCKNIGHT "Gonna" RAPHAEL SAADIQ "Here" TRINA FRICK ROSS "Told" WU-TANG CLAN "Game"</p>	<p>WFBW/Macon, GA PD: Mike Williams APD: Ava Blakk 27 MUSIQ "Halfcrazy" 20 DONELL JONES "Know" 18 SOL "Crazy" WU-TANG CLAN "Game"</p>	<p>WBHH/Norfolk, VA * PD/MD: Heart Attack No Adds</p>	<p>WOWI/Norfolk, VA * APD/MD: Michael Mauzone 4 DONELL JONES "Know" 4 ALICIA KEYS "Come"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter DONELL JONES "Know" CODE 5 "Name" B2K "Gots" RAPHAEL SAADIQ "Here"</p>	<p>WTMP/Tampa, FL Interim PD: Big Money Ced Interim MD: Eric Storm 10 WU-TANG CLAN "Game" 7 SOL "Crazy"</p>
<p>WVEE/Atlanta, GA * PD: Tony Brown MD: Tosha Love 22 BIG TYMERS "Fly" 10 ANGIE STONE "Wish"</p>	<p>WGCI/Chicago, IL * DM: Ron Thomas APD/MD: Carla Boatner 15 B2K "Gots" 8 RAPHAEL SAADIQ "Here" 3 ALICIA KEYS "Come" 1 P. DIDDY "Need" MARY J. BLIGE "Rainy"</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 34 BUSTA RHYMES "Pass" 32 BEANIE SIGEL/FREEWAY "Mic" 29 RL FRICK SERMON "Model" 19 JILL SCOTT "Loves" 7 NAPPY ROOTS "Awww" 24 BRIAN MCKNIGHT "Gonna" TRINA FRICK ROSS "Told"</p>	<p>WZDZ/Flint, MI * PD/MD: Chris Reynolds 19 RAPHAEL SAADIQ "Here" 19 ANGIE STONE "Wish" B2K "Gots" CODE 5 "Name" DONELL JONES "Know"</p>	<p>WQHH/Lansing, MI * PD/MD: Brant Johnson 8 DONELL JONES "Know" B2K "Gots" BRIAN MCKNIGHT "Gonna" RAPHAEL SAADIQ "Here" TRINA FRICK ROSS "Told" WU-TANG CLAN "Game"</p>	<p>WFBW/Macon, GA PD: Mike Williams APD: Ava Blakk 27 MUSIQ "Halfcrazy" 20 DONELL JONES "Know" 18 SOL "Crazy" WU-TANG CLAN "Game"</p>	<p>WBHH/Norfolk, VA * PD/MD: Heart Attack No Adds</p>	<p>WOWI/Norfolk, VA * APD/MD: Michael Mauzone 4 DONELL JONES "Know" 4 ALICIA KEYS "Come"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter DONELL JONES "Know" CODE 5 "Name" B2K "Gots" RAPHAEL SAADIQ "Here"</p>	<p>WTMP/Tampa, FL Interim PD: Big Money Ced Interim MD: Eric Storm 10 WU-TANG CLAN "Game" 7 SOL "Crazy"</p>
<p>WVFX/Augusta, GA * DM: Ron Thomas 25 SHARISSA "Night" 15 ROYCE DA 5'9" "Rock" 8 YING YANG TWINS "Say" BRIAN MCKNIGHT "Gonna" TRINA FRICK ROSS "Told"</p>	<p>WGCI/Chicago, IL * DM: Ron Thomas APD/MD: Carla Boatner 15 B2K "Gots" 8 RAPHAEL SAADIQ "Here" 3 ALICIA KEYS "Come" 1 P. DIDDY "Need" MARY J. BLIGE "Rainy"</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 34 BUSTA RHYMES "Pass" 32 BEANIE SIGEL/FREEWAY "Mic" 29 RL FRICK SERMON "Model" 19 JILL SCOTT "Loves" 7 NAPPY ROOTS "Awww" 24 BRIAN MCKNIGHT "Gonna" TRINA FRICK ROSS "Told"</p>	<p>WZDZ/Flint, MI * PD/MD: Chris Reynolds 19 RAPHAEL SAADIQ "Here" 19 ANGIE STONE "Wish" B2K "Gots" CODE 5 "Name" DONELL JONES "Know"</p>	<p>WQHH/Lansing, MI * PD/MD: Brant Johnson 8 DONELL JONES "Know" B2K "Gots" BRIAN MCKNIGHT "Gonna" RAPHAEL SAADIQ "Here" TRINA FRICK ROSS "Told" WU-TANG CLAN "Game"</p>	<p>WFBW/Macon, GA PD: Mike Williams APD: Ava Blakk 27 MUSIQ "Halfcrazy" 20 DONELL JONES "Know" 18 SOL "Crazy" WU-TANG CLAN "Game"</p>	<p>WBHH/Norfolk, VA * PD/MD: Heart Attack No Adds</p>	<p>WOWI/Norfolk, VA * APD/MD: Michael Mauzone 4 DONELL JONES "Know" 4 ALICIA KEYS "Come"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter DONELL JONES "Know" CODE 5 "Name" B2K "Gots" RAPHAEL SAADIQ "Here"</p>	<p>WTMP/Tampa, FL Interim PD: Big Money Ced Interim MD: Eric Storm 10 WU-TANG CLAN "Game" 7 SOL "Crazy"</p>
<p>WPRW/Augusta, GA * PD: Tim Snell MD: Nightrain 17 TRINA FRICK ROSS "Told" 16 ALICIA KEYS "Come" 10 DONELL JONES "Know" B2K "Gots" RAPHAEL SAADIQ "Here"</p>	<p>WGCI/Chicago, IL * DM: Ron Thomas APD/MD: Carla Boatner 15 B2K "Gots" 8 RAPHAEL SAADIQ "Here" 3 ALICIA KEYS "Come" 1 P. DIDDY "Need" MARY J. BLIGE "Rainy"</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 34 BUSTA RHYMES "Pass" 32 BEANIE SIGEL/FREEWAY "Mic" 29 RL FRICK SERMON "Model" 19 JILL SCOTT "Loves" 7 NAPPY ROOTS "Awww" 24 BRIAN MCKNIGHT "Gonna" TRINA FRICK ROSS "Told"</p>	<p>WZDZ/Flint, MI * PD/MD: Chris Reynolds 19 RAPHAEL SAADIQ "Here" 19 ANGIE STONE "Wish" B2K "Gots" CODE 5 "Name" DONELL JONES "Know"</p>	<p>WQHH/Lansing, MI * PD/MD: Brant Johnson 8 DONELL JONES "Know" B2K "Gots" BRIAN MCKNIGHT "Gonna" RAPHAEL SAADIQ "Here" TRINA FRICK ROSS "Told" WU-TANG CLAN "Game"</p>	<p>WFBW/Macon, GA PD: Mike Williams APD: Ava Blakk 27 MUSIQ "Halfcrazy" 20 DONELL JONES "Know" 18 SOL "Crazy" WU-TANG CLAN "Game"</p>	<p>WBHH/Norfolk, VA * PD/MD: Heart Attack No Adds</p>	<p>WOWI/Norfolk, VA * APD/MD: Michael Mauzone 4 DONELL JONES "Know" 4 ALICIA KEYS "Come"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter DONELL JONES "Know" CODE 5 "Name" B2K "Gots" RAPHAEL SAADIQ "Here"</p>	<p>WTMP/Tampa, FL Interim PD: Big Money Ced Interim MD: Eric Storm 10 WU-TANG CLAN "Game" 7 SOL "Crazy"</p>
<p>WEMX/Baton Rouge, LA * DM: James Alexander PD/MD: Adrian Long 1 ALICIA KEYS "Come" B2K "Gots" DONELL JONES "Know" BRIAN MCKNIGHT "Gonna" RAPHAEL SAADIQ "Here"</p>	<p>WGCI/Chicago, IL * DM: Ron Thomas APD/MD: Carla Boatner 15 B2K "Gots" 8 RAPHAEL SAADIQ "Here" 3 ALICIA KEYS "Come" 1 P. DIDDY "Need" MARY J. BLIGE "Rainy"</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 34 BUSTA RHYMES "Pass" 32 BEANIE SIGEL/FREEWAY "Mic" 29 RL FRICK SERMON "Model" 19 JILL SCOTT "Loves" 7 NAPPY ROOTS "Awww" 24 BRIAN MCKNIGHT "Gonna" TRINA FRICK ROSS "Told"</p>	<p>WZDZ/Flint, MI * PD/MD: Chris Reynolds 19 RAPHAEL SAADIQ "Here" 19 ANGIE STONE "Wish" B2K "Gots" CODE 5 "Name" DONELL JONES "Know"</p>	<p>WQHH/Lansing, MI * PD/MD: Brant Johnson 8 DONELL JONES "Know" B2K "Gots" BRIAN MCKNIGHT "Gonna" RAPHAEL SAADIQ "Here" TRINA FRICK ROSS "Told" WU-TANG CLAN "Game"</p>	<p>WFBW/Macon, GA PD: Mike Williams APD: Ava Blakk 27 MUSIQ "Halfcrazy" 20 DONELL JONES "Know" 18 SOL "Crazy" WU-TANG CLAN "Game"</p>	<p>WBHH/Norfolk, VA * PD/MD: Heart Attack No Adds</p>	<p>WOWI/Norfolk, VA * APD/MD: Michael Mauzone 4 DONELL JONES "Know" 4 ALICIA KEYS "Come"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter DONELL JONES "Know" CODE 5 "Name" B2K "Gots" RAPHAEL SAADIQ "Here"</p>	<p>WTMP/Tampa, FL Interim PD: Big Money Ced Interim MD: Eric Storm 10 WU-TANG CLAN "Game" 7 SOL "Crazy"</p>
<p>KTCX/Beaumont, TX * PD/MD: Chris Clay 19 DONELL JONES "Know" B2K "Gots" CODE 5 "Name" RAPHAEL SAADIQ "Here" WU-TANG CLAN "Game"</p>	<p>WGCI/Chicago, IL * DM: Ron Thomas APD/MD: Carla Boatner 15 B2K "Gots" 8 RAPHAEL SAADIQ "Here" 3 ALICIA KEYS "Come" 1 P. DIDDY "Need" MARY J. BLIGE "Rainy"</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 34 BUSTA RHYMES "Pass" 32 BEANIE SIGEL/FREEWAY "Mic" 29 RL FRICK SERMON "Model" 19 JILL SCOTT "Loves" 7 NAPPY ROOTS "Awww" 24 BRIAN MCKNIGHT "Gonna" TRINA FRICK ROSS "Told"</p>	<p>WZDZ/Flint, MI * PD/MD: Chris Reynolds 19 RAPHAEL SAADIQ "Here" 19 ANGIE STONE "Wish" B2K "Gots" CODE 5 "Name" DONELL JONES "Know"</p>	<p>WQHH/Lansing, MI * PD/MD: Brant Johnson 8 DONELL JONES "Know" B2K "Gots" BRIAN MCKNIGHT "Gonna" RAPHAEL SAADIQ "Here" TRINA FRICK ROSS "Told" WU-TANG CLAN "Game"</p>	<p>WFBW/Macon, GA PD: Mike Williams APD: Ava Blakk 27 MUSIQ "Halfcrazy" 20 DONELL JONES "Know" 18 SOL "Crazy" WU-TANG CLAN "Game"</p>	<p>WBHH/Norfolk, VA * PD/MD: Heart Attack No Adds</p>	<p>WOWI/Norfolk, VA * APD/MD: Michael Mauzone 4 DONELL JONES "Know" 4 ALICIA KEYS "Come"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter DONELL JONES "Know" CODE 5 "Name" B2K "Gots" RAPHAEL SAADIQ "Here"</p>	<p>WTMP/Tampa, FL Interim PD: Big Money Ced Interim MD: Eric Storm 10 WU-TANG CLAN "Game" 7 SOL "Crazy"</p>
<p>WZDZ/Bidz-Gulport, MS * PD: Rob Neal MD: Tabari Daniels 4 BRIAN MCKNIGHT "Gonna" 2 DONELL JONES "Know" 1 B2K "Gots" 1 BLESSED "Mery" ALICIA KEYS "Come" RAPHAEL SAADIQ "Here" WU-TANG CLAN "Game"</p>	<p>WGCI/Chicago, IL * DM: Ron Thomas APD/MD: Carla Boatner 15 B2K "Gots" 8 RAPHAEL SAADIQ "Here" 3 ALICIA KEYS "Come" 1 P. DIDDY "Need" MARY J. BLIGE "Rainy"</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 34 BUSTA RHYMES "Pass" 32 BEANIE SIGEL/FREEWAY "Mic" 29 RL FRICK SERMON "Model" 19 JILL SCOTT "Loves" 7 NAPPY ROOTS "Awww" 24 BRIAN MCKNIGHT "Gonna" TRINA FRICK ROSS "Told"</p>	<p>WZDZ/Flint, MI * PD/MD: Chris Reynolds 19 RAPHAEL SAADIQ "Here" 19 ANGIE STONE "Wish" B2K "Gots" CODE 5 "Name" DONELL JONES "Know"</p>	<p>WQHH/Lansing, MI * PD/MD: Brant Johnson 8 DONELL JONES "Know" B2K "Gots" BRIAN MCKNIGHT "Gonna" RAPHAEL SAADIQ "Here" TRINA FRICK ROSS "Told" WU-TANG CLAN "Game"</p>	<p>WFBW/Macon, GA PD: Mike Williams APD: Ava Blakk 27 MUSIQ "Halfcrazy" 20 DONELL JONES "Know" 18 SOL "Crazy" WU-TANG CLAN "Game"</p>	<p>WBHH/Norfolk, VA * PD/MD: Heart Attack No Adds</p>	<p>WOWI/Norfolk, VA * APD/MD: Michael Mauzone 4 DONELL JONES "Know" 4 ALICIA KEYS "Come"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter DONELL JONES "Know" CODE 5 "Name" B2K "Gots" RAPHAEL SAADIQ "Here"</p>	<p>WTMP/Tampa, FL Interim PD: Big Money Ced Interim MD: Eric Storm 10 WU-TANG CLAN "Game" 7 SOL "Crazy"</p>
<p>WZDZ/Bidz-Gulport, MS * PD: Rob Neal MD: Tabari Daniels 4 BRIAN MCKNIGHT "Gonna" 2 DONELL JONES "Know" 1 B2K "Gots" 1 BLESSED "Mery" ALICIA KEYS "Come" RAPHAEL SAADIQ "Here" WU-TANG CLAN "Game"</p>	<p>WGCI/Chicago, IL * DM: Ron Thomas APD/MD: Carla Boatner 15 B2K "Gots" 8 RAPHAEL SAADIQ "Here" 3 ALICIA KEYS "Come" 1 P. DIDDY "Need" MARY J. BLIGE "Rainy"</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 34 BUSTA RHYMES "Pass" 32 BEANIE SIGEL/FREEWAY "Mic" 29 RL FRICK SERMON "Model" 19 JILL SCOTT "Loves" 7 NAPPY ROOTS "Awww" 24 BRIAN MCKNIGHT "Gonna" TRINA FRICK ROSS "Told"</p>	<p>WZDZ/Flint, MI * PD/MD: Chris Reynolds 19 RAPHAEL SAADIQ "Here" 19 ANGIE STONE "Wish" B2K "Gots" CODE 5 "Name" DONELL JONES "Know"</p>	<p>WQHH/Lansing, MI * PD/MD: Brant Johnson 8 DONELL JONES "Know" B2K "Gots" BRIAN MCKNIGHT "Gonna" RAPHAEL SAADIQ "Here" TRINA FRICK ROSS "Told" WU-TANG CLAN "Game"</p>	<p>WFBW/Macon, GA PD: Mike Williams APD: Ava Blakk 27 MUSIQ "Halfcrazy" 20 DONELL JONES "Know" 18 SOL "Crazy" WU-TANG CLAN "Game"</p>	<p>WBHH/Norfolk, VA * PD/MD: Heart Attack No Adds</p>	<p>WOWI/Norfolk, VA * APD/MD: Michael Mauzone 4 DONELL JONES "Know" 4 ALICIA KEYS "Come"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter DONELL JONES "Know" CODE 5 "Name" B2K "Gots" RAPHAEL SAADIQ "Here"</p>	<p>WTMP/Tampa, FL Interim PD: Big Money Ced Interim MD: Eric Storm 10 WU-TANG CLAN "Game" 7 SOL "Crazy"</p>

* Monitored Reporters
 79 Total Reporters
 68 Total Monitored
 11 Total Indicator



Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
USHER U Got It Bad (LaFace/Arista)	1066
AALIYAH Rock The Boat (BlackGround)	983
ALICIA KEYS A Woman's Worth (J)	851
GINUWINE Differences (Epic)	552
MARY J. BLIGE Family Affair (MCA)	510
ANGIE STONE Brotha (J)	467
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	450
JAGGED EDGE Where The Party At (So So Def/Columbia)	438
FAITH EVANS You Gets No Love (Bad Boy/Arista)	390
MAXWELL Lifetime (Columbia)	364
CITY HIGH Caramel (Interscope)	363
PETEY PABLO Raise Up (Jive)	344
JUVENILE From Her Mamma (Mamma Got...) (Cash Money/Universal)	338
ALICIA KEYS Fallin' (J)	322
JENNIFER LOPEZ I'm Real (Epic)	307
112 Peaches & Cream (Bad Boy/Arista)	263
MISSY "MISDEMEANOR" ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	257
TYRESE What Am I Gonna Do (RCA)	251
JUVENILE Set It Off (Cash Money/Universal)	250
NELLY #1 (Priority/Capitol)	250

Urban Playlists

March 15, 2002 R&R • 101

MARKET #1

WELB/New York
Inner City
(212) 447-1000
Brown/Wonack
12+ Cumulative 1,773,700



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
54	57	GLENN LEWIS/Don't You Forget It	59508
54	53	FAITH EVANS/I Love You	55332
56	53	MICHAEL JACKSON/Butterflies	55332
46	51	USHER/U Don't Have To Call	53244
51	50	JARULE FASHANT/Always On Time	52200
42	46	JAH-EM/Anything	50112
27	32	MISSY ELLIOTT/Take Away	48024
30	32	ASHANTI/Foolish	33408
32	30	BRANDY/What About Us?	31320
28	29	MARY J. BLIGE/No More Drama	30276
31	29	TWEET/Oops (Oh My)	30276
22	27	AALIYAH/More Than A Woman	28188
27	27	FAT JOE FASHANT/What's Luv?	28188
25	26	RUFF ENDS/Someone To Love You	27144
24	23	OUTKAST/The Whole World	24012
31	22	KEKE WYATT/Nothing In This	22968
21	21	DONELL JONES/You Know That	21924
4	21	ALICIA KEYS/How Come You	21924
19	20	AVANTI/Makin' Good Love	20880
12	19	MR. CHEEKS/Lights, Camera	19836
23	19	SHARISSA/Any Other Night	19836
12	19	LUDACRIS/Saturday (Oooh...)	19836
12	19	LIL BOW WOW/Take Ya Home	19836
20	17	BEANIE SIGEL/FREEWAY/Roc The Mic	17748
13	17	JAGGED EDGE/Get It 2	17748
16	16	AALIYAH/Rock The Boat	16704
24	16	MUSIQ/Half Crazy	16704
14	14	J. DUPRI F/LUDACRIS/Welcome To Atlanta	14616
11	14	B2K/Gots To Be	14616

MARKET #2

KBT/Los Angeles
Radio One
(818) 334-1800
Scorp/Fuller
12+ Cumulative 1,394,200



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
58	58	TWEET/Oops (Oh My)	38338
55	55	USHER/U Don't Have To Call	37016
55	55	AALIYAH/More Than A Woman	36355
50	50	JARULE FASHANT/Always On Time	33050
45	45	FAITH EVANS/I Love You	33050
45	45	MR. CHEEKS/Lights, Camera	32389
47	47	TRUTH HURTS/IRAKIM Adjective	31067
46	46	MISSY ELLIOTT/Take Away	30406
44	46	JENNIFER LOPEZ/Ain't It Funny	30406
39	44	BRANDY/What About Us?	29084
40	40	ASHANTI/Foolish	26440
39	39	MICHAEL JACKSON/Butterflies	25779
39	39	FAT JOE FASHANT/What's Luv?	25779
36	36	KEKE WYATT/Nothing In This	23976
40	32	FAT JOE FASHANT/What's Luv?	21152
31	31	JAH-EM/Anything	20491
29	29	AVANTI/Makin' Good Love	19169
26	26	BEANIE SIGEL/FREEWAY/Roc The Mic	17186
24	24	MAXWELL/This Woman's Work	15864
24	24	MARY J. BLIGE/Rainy Dayz	15864
22	22	USHER/U Don't Have To Call	14542
21	21	KNOX-TUPN'AL/Knoc	13881
21	21	DJ QUBT/It's About	13881
20	20	LIL BOW WOW/Thank You	13270
20	20	'N SYNC/Gone	13270
18	18	BUSTA RHYMES/Pass The Courvoisier	11898
17	17	LUDACRIS/Saturday (Oooh...)	11237
16	16	JAGGED EDGE/Get It 2	10576
15	15	R. KELLY/JAY-Z/Get This Money	10576
14	14	LUDACRIS/Roll Out	9254

MARKET #3

WGCI/Chicago
Clear Channel
(312) 986-6900
Smith/Boatner
12+ Cumulative 917,300



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
63	63	TWEET/Oops (Oh My)	35847
57	57	FAITH EVANS/I Love You	34709
55	59	KEKE WYATT/Nothing In This	33571
62	58	TYRESE/What Am I Gonna Do	33002
43	46	AALIYAH/More Than A Woman	31295
43	46	MICHAEL JACKSON/Butterflies	26174
54	46	MICHAEL JACKSON/Heaven Can Wait	26174
36	45	BEANIE SIGEL/FREEWAY/Roc The Mic	25605
26	42	USHER/U Don't Have To Call	22880
39	40	OUTKAST/The Whole World	22760
41	37	MISSY ELLIOTT/Take Away	21053
33	35	MUSIQ/Half Crazy	19915
26	33	ASHANTI/Foolish	18777
26	32	MR. CHEEKS/Lights, Camera	18208
24	29	BUSTA RHYMES/Pass The Courvoisier	16501
28	28	ANGIE STONE/Brotha	15932
28	28	AVANTI/Makin' Good Love	15932
28	28	JOE/What If A Woman	15932
28	27	BRANDY/What About Us?	15363
33	26	TYRESE/What Am I Gonna Do	14794
25	26	MYSTIKAL/Bouncin' Back	14794
2	26	MAXWELL/This Woman's Work	14794
31	24	FAT JOE FASHANT/What's Luv?	13666
31	24	JENNIFER LOPEZ/Ain't It Funny	13656
26	22	'N SYNC/Gone	12518
34	21	LUDACRIS/Roll Out	11949
29	21	R. KELLY/JAY-Z/Get This Money	11949
28	19	AALIYAH/Rock The Boat	10811
21	19	JAY-Z/Jigga	10811
24	19	J. DUPRI F/LUDACRIS/Welcome To Atlanta	10811

MARKET #4

WPWX/Chicago
Crawford
(219) 933-4455
Alan/Reynolds
12+ Cumulative 447,900



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
49	53	TWEET/Oops (Oh My)	18020
49	53	BRANDY/What About Us?	17000
49	48	KEKE WYATT/Nothing In This	16320
48	47	FAITH EVANS/I Love You	15980
47	46	MR. CHEEKS/Lights, Camera	15640
37	41	AALIYAH/More Than A Woman	13940
32	40	USHER/U Don't Have To Call	13600
36	38	JENNIFER LOPEZ/Ain't It Funny	12920
41	36	BEANIE SIGEL/FREEWAY/Roc The Mic	12240
27	35	ASHANTI/Foolish	11900
21	34	AVANTI/Makin' Good Love	11560
26	33	BUSTA RHYMES/Pass The Courvoisier	11220
13	32	IMX/The First Time	10880
21	31	MICHAEL JACKSON/Heaven Can Wait	10540
20	29	FAT JOE FASHANT/What's Luv?	9660
21	26	JAH-EM/Anything	8500
25	25	'N SYNC/Girlfriend	8500
36	25	FAT JOE FASHANT/What's Luv?	8500
29	24	J. DUPRI F/LUDACRIS/Welcome To Atlanta	8160
24	22	MOBB DEEP/F12/Hey Luv (Anything)	7480
22	22	R. KELLY/JAY-Z/Get This Money	7480
23	22	LUDACRIS/Saturday (Oooh...)	7480
23	20	JAH-EM/Anything	6800
22	19	MUSIQ/Half Crazy	6460
23	19	JOE/What If A Woman	6460
15	18	DONELL JONES/You Know That	6120
12	18	P. DIDDY/FUSHER...I Need A Girl	6120
15	17	JAGGED EDGE/Get It 2	5780
16	17	RUFF ENDS/Someone To Love You	5780
22	16	THREE PIECE/Ooh, Ahh	5440

MARKET #5

KBFB/Dallas-Ft. Worth
Radio One
(214) 521-4661
Fields/Kelly
12+ Cumulative 398,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
64	88	JARULE FASHANT/Always On Time	18216
88	88	JENNIFER LOPEZ/Ain't It Funny	17388
77	70	FAT JOE FASHANT/What's Luv?	14490
62	65	J. DUPRI F/LUDACRIS/Welcome To Atlanta	13455
46	62	TWEET/Oops (Oh My)	12834
60	60	USHER/U Don't Have To Call	12420
41	57	BUSTA RHYMES/Break Ya Neck	11799
50	50	MR. CHEEKS/Lights, Camera	10350
24	44	ASHANTI/Foolish	9108
44	39	OUTKAST/The Whole World	8073
42	32	LUDACRIS/Saturday (Oooh...)	6624
32	32	NAPPY ROOTS/Avant	6624
26	31	MYSTIKAL/Bouncin' Back	6417
21	30	LUDACRIS/Roll Out	6210
20	30	KEKE WYATT/Nothing In This	6210
18	29	AALIYAH/More Than A Woman	6003
21	28	MATEY PABLO/Raise Up	5796
21	27	FAT JOE FASHANT/What's Luv?	5589
30	27	USHER/U Don't Have To Call	5589
27	27	JUVENILE/From Her Mamma	5589
27	27	DMX/FAITH EVANS/I Miss You	5589
20	26	FAITH EVANS/I Love You	5382
24	26	BRANDY/What About Us?	5382
27	26	JAY-Z/Jigga	5382
19	26	MOBB DEEP/F12/Hey Luv (Anything)	5382
39	23	RUFF ENDS/Someone To Love You	4761
20	20	GLENN LEWIS/Don't You Forget It	4140
19	19	'N SYNC/Girlfriend	3933
6	19	LUDACRIS/Saturday (Oooh...)	3933

MARKET #6

KKDA/Dallas-Ft. Worth
Service
(972) 263-9911
Chet/Ham
12+ Cumulative 525,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
43	47	ASHANTI/Foolish	25896
51	61	TWEET/Oops (Oh My)	23668
61	59	NAPPY ROOTS/Avant	22992
35	52	GINUWINE/Tribute To A Woman	20176
54	51	JAH-EM/Anything	19788
45	51	AALIYAH/More Than A Woman	18748
44	44	KEKE WYATT/Nothing In This	17072
51	44	MISSY ELLIOTT/Take Away	17072
24	43	YING YANG TWINS/Say I Yi Yi	16684
40	43	FAITH EVANS/I Love You	16684
46	42	MONTELL JORDAN/You Must Have Been	16296
62	42	B2K/Huh	16296
3	41	AALIYAH/Rock The Boat	15908
6	41	BUSTA RHYMES/Pass The Courvoisier	15908
51	40	USHER/U Don't Have To Call	15520
54	38	USHER/U Got It Bad	14744
25	37	MARY J. BLIGE/Rainy Dayz	14356
29	35	LUDACRIS/Saturday (Oooh...)	13580
24	35	SHARISSA/Any Other Night	13580
57	33	MR. CHEEKS/Lights, Camera	12804
6	32	RUFF ENDS/Someone To Love You	12416
4	32	JOE/What If A Woman	12416
45	32	MICHAEL JACKSON/Butterflies	12416
28	28	JOE/Let's Stay Home	10864
27	27	LIL BOW WOW/Take Ya Home	10476
28	25	ANGIE STONE/Brotha	9700
34	21	FAT JOE FASHANT/What's Luv?	8148
8	21	MUSIQ/Half Crazy	3104
12	7	IMX/The First Time	2786
7	7	MYSTIKAL/Tarantula	2716

MARKET #7

WPHI/Philadelphia
Radio One
(215) 384-9400
Gevorge
12+ Cumulative 413,600



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
57	57	BEANIE SIGEL/FREEWAY/Roc The Mic	11343
53	53	JENNIFER LOPEZ/Ain't It Funny	10547
51	53	USHER/U Don't Have To Call	10547
54	52	TWEET/Oops (Oh My)	10348
48	48	ASHANTI/Foolish	9552
47	46	BUSTA RHYMES/Pass The Courvoisier	9154
46	46	BRANDY/What About Us?	9154
45	46	MR. CHEEKS/Lights, Camera	9154
47	45	AALIYAH/More Than A Woman	8955
34	44	GLENN LEWIS/Don't You Forget It	8756
44	43	KEKE WYATT/Nothing In This	8557
43	43	LUDACRIS/Saturday (Oooh...)	8557
40	42	FABOLOUS/Young'n (Holla Back)	8358
40	40	FAITH EVANS/I Love You	7960
38	38	FAT JOE FASHANT/What's Luv?	7562
36	38	JARULE FASHANT/Always On Time	7164
35	35	SHARISSA/Any Other Night	6965
35	35	MICHAEL JACKSON/Butterflies	6965
34	34	MOBB DEEP/F12/Hey Luv (Anything)	6766
29	33	LUDACRIS/Saturday (Oooh...)	6566
31	31	AVANTI/Makin' Good Love	6169
28	31	LIL BOW WOW/Thank Ya Home	5572
28	27	MUSIQ/Half Crazy	5373
19	21	RUFF ENDS/Someone To Love You	4179
18	20	FAT JOE FASHANT/What's Luv?	3980
19	19	MYSTIKAL/Bouncin' Back	3781
21	16	JAH-EM/Anything	3184
18	14	LIL M/Superwoman	2786
12	14	AALIYAH/Rock The Boat	2786
14	14	R. KELLY & JAY-Z/Take Ya Home	2786

MARKET #8

WUSL/Philadelphia
Clear Channel
(610) 483-8900
Cooper/Tyner/Lani
12+ Cumulative 744,900



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
39	52	ASHANTI/Foolish	22308
38	47	USHER/U Don't Have To Call	20163
33	46	TWEET/Oops (Oh My)	19734
46	44	JENNIFER LOPEZ/Ain't It Funny	18875
50	43	FAITH EVANS/I Love You	18447
38	41	BUSTA RHYMES/Pass The Courvoisier	17589
39	41	BEANIE SIGEL/FREEWAY/Roc The Mic	17589
34	35	MUSIQ/Half Crazy	15019
41	34	JAH-EM/Anything	15866
35	32	LIL BOW WOW/Take Ya Home	13728
28	32	JAY-Z/Jigga	13728
37	31	GLENN LEWIS/Don't You Forget It	13299
21	30	FAT JOE FASHANT/What's Luv?	12870
30	30	AALIYAH/More Than A Woman	12870
18	30	AVANTI/Makin' Good Love	12870
33	28	ANGIE STONE/Brotha	12012
26	27	KEKE WYATT/Nothing In This	11583
9	26	R. KELLY & JAY-Z/Get This Money	11154
29	25	'N SYNC/Gone	10725
25	22	MUSIQ/Half Crazy	9438
32	21	MICHAEL JACKSON/Butterflies	7293
28	17	MR. CHEEKS/Lights, Camera	7293
11	17	DONELL JONES/You Know That	7293
14	17	MISSY ELLIOTT/Take Away	7293
12	15	LUDACRIS/Saturday (Oooh...)	6435
18	14	NAS/Ether	6006
21	13	CAM RON/Ooh Boy	5577
12	12	MAXWELL/This Woman's Work	5148
5	12	P. DIDDY/FUSHER...I Need A Girl	5148
10	11	MS. JADE/Feel The Girl	4719

MARKET #9

WKYS/Washington, DC
Radio One
(301) 306-1111
Huckaby/P-Stew
12+ Cumulative 653,700



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
58	54	TWEET/Oops (Oh My)	17658
58	54	MR. CHEEKS/Lights, Camera	16350
49	42	AALIYAH/More Than A Woman	15696
54	47	KEKE WYATT/Nothing In This	15369
55	47	MICHAEL JACKSON/Butterflies	15369
51	46	JENNIFER LOPEZ/Ain't It Funny	15042
38	38	USHER/U Don't Have To Call	12426
32	38	PROPHET JONES/Cry Together	12426
40	37	BRANDY/What About Us?	12099
43	36	ASHANTI/Foolish	11772
31	31	MYSTIKAL/Bouncin' Back	10137
31	31	FAITH EVANS/I Love You	10137
19	27	AVANTI/Makin' Good Love	8829
27	27	BUSTA RHYMES/Pass The Courvoisier	8829
23	26	OUTKAST/The Whole World	8502
24	24	MAXWELL/This Woman's Work	7848
21	24	LUDACRIS/Saturday (Oooh...)	7848
28	24	JAH-EM/Anything	7848
21	21	JARULE FASHANT/Always On Time	6867
20	20	MARY J. BLIGE/No More Drama	654

Reporters

Stations and their adds listed alphabetically by market

WALR/Atlanta, GA *
OM: Tradia Charmont
Int. PD/GM: Tony Kidd
No Adds

WWIN/Baltimore, MD *
VP/Prog.: Kathy Brown
PD: Tim Watts
MD: Keith Fisher
No Adds

KQXL/Baton Rouge, LA *
DM: James Alexander
PD/MD: Mya Vernon

REGINA BELLE "Now"
ALICIA KEYS "Come"

WBHK/Birmingham, AL *
PD: Jay Dixon
MD: Darryl Johnson

9 KEKE WYATT "Nothing"
3 SHARRISSA "Night"
REGINA BELLE "Now"
JOE "Woman"
ANGIE STONE "Wish"

WMGL/Charleston, SC *
PD: Terry Base
APD/MD: Belinda Parker

ALICIA KEYS "Come"
LEXI "Without"
RAPHAEL SAAIDQ. "Here"

WBAV/Charlotte, NC *
PD/MD: Terri Avery

ALICIA KEYS "Come"
RAPHAEL SAAIDQ. "Here"

WVAZ/Chicago, IL *
PD: Elroy Smith
APD: Armando Rivera

6 DONELL JONES "Know"
5 MARY J. BLIGE "Drama"
3 DRAMATICS "Rain"
YOLANDA ADAMS "Ready"

WZAK/Cleveland, OH *
PD: Kim Johnson

REGINA BELLE "Now"
TINA MOORE "Tell"

WLXC/Columbia, SC *
Int. PD: Doug Williams
MD: Tre Taylor

REGINA BELLE "Now"
ALICIA KEYS "Come"
RAPHAEL SAAIDQ. "Here"

WAGH/Columbus, GA
MD: Rasheeda
MD: Ed Lewis

SOL "Crazy"
RAPHAEL SAAIDQ. "Here"
REGINA BELLE "Now"

KRNB/Dallas-Ft. Worth, TX *
PD: AJ Payne
MD: Rudy "V"

ALICIA KEYS "Come"
RAPHAEL SAAIDQ. "Here"

KTXQ/Dallas-Ft. Worth, TX *
PD: Garry Leigh
No Adds

WDMK/Detroit, MI *
VP/Prog.: Lance Patton
OM/MD: Monica Starr
APD: Benita "Lady B" Gray
MD: Sunny Anderson

13 YOLANDA ADAMS "Give"

WMXD/Detroit, MI *
PD: Janet G.
APD: Dnell Stevens
MD: Sheila Little

ALICIA KEYS "Come"
RAPHAEL SAAIDQ. "Here"

WUKS/Fayetteville, NC *
PD: Rod Cruise
APD: Garnett Davis
MD: Calvin Pee

No Adds

WFLM/Ft. Pierce, FL *
PD/MD: Michael James

11 MISSY ELLIOTT "Take"
2 DONELL JONES "Know"
1 REGINA BELLE "Now"
ALICIA KEYS "Come"
RAPHAEL SAAIDQ. "Here"

WQMG/Greensboro, NC *
PO: Alvin Stowe

JOE "Woman"
ALICIA KEYS "Come"
RUFF ENDZ "Someone"
RAPHAEL SAAIDQ. "Here"

KMJQ/Houston-Galveston, TX *
PD: Carl Conner
MD: Sam Choice

28 GLENN LEWIS "Forget"
24 JAHHEIM "Anything"
BRIAN MCKNIGHT "Gonna"

WTLC/Indianapolis, IN *
DM/MD: Brian Wallace
MD: Garth Adams

27 ANN NESBY/FAL GREEN "Paper"
REGINA BELLE "Now"

WKXI/Jackson, MS *
PD/MD: Stan Branson

REGINA BELLE "Now"
ALICIA KEYS "Come"
RAPHAEL SAAIDQ. "Here"

WSDL/Jacksonville, FL *
PD: Aaron Maxwell
APD/MD: K.J.

No Adds

KOKY/Little Rock, AR *
PD: Mark Dylan
MD: Jamal Quarles

6 ALICIA KEYS "Come"
REGINA BELLE "Now"
RAPHAEL SAAIDQ. "Here"

KHHT/Los Angeles, CA *
PD: Michelle Santosusso

No Adds

KJLH/Los Angeles, CA *
PD/MD: Cliff Winston

ALICIA KEYS "Come"

WRWB/Macon, GA
PD/MD: Lisa Charles

No Adds

KJMS/Memphis, TN *
PD: Nate Bell
MD: Eileen Nathaniel

ALICIA KEYS "Come"
RAPHAEL SAAIDQ. "Here"

WHQT/Miami, FL *
PD: Derrick Brown
APD/MD: Karen Vaughn

9 LATHUN "Fortunate"
ALICIA KEYS "Come"

WMCS/Milwaukee, WI
PD/MD: Tyrone Jackson

10 ALICIA KEYS "Dupe"
5 RAPHAEL SAAIDQ. "Here"
WDOCKY ROCK "No"
RUFF ENDZ "Someone"

WDLT/Mobile, AL *
PD: Ron Anthony
MD: Kathy Barlow

No Adds

WYBC/New Haven, CT *
DM: Wayne Schmidt
PD: Juan Castillo
APD: Steven Richardson
MD: Doc-P

REGINA BELLE "Now"
ALICIA KEYS "Come"
RAPHAEL SAAIDQ. "Here"

* Monitored Reporters

44 Total Reporters

39 Total Monitored

5 Total Indicator

4 Current Indicator Playlists

Did Not Report For Three Consecutive Weeks; Data Not Used (1): WILD/Boston, MA

WYLD/New Orleans, LA *
OM/MD: Marvin Hankston
APD/MD: Aaron "A.J." Appleber

No Adds

WRKS/New York, NY *
PD: Toya Beasley
MD: Julie Gustines

21 ANGIE STONE "Wish"
12 ANN NESBY/FAL GREEN "Paper"
2 SHARRISSA "Night"
JOE "Woman"
REMY SHAND "Message"

WSVJ/Norfolk, VA *
PD/MD: Michael Mauzone

ALICIA KEYS "Come"
RAPHAEL SAAIDQ. "Here"

WVKR/Norfolk, VA *
PD: DC
MD: Sunny Andre

5 RAPHAEL SAAIDQ. "Here"
REGINA BELLE "Now"
ALICIA KEYS "Come"

WCFB/Oriando, FL *
PD: Steve Holbrook
MD: Joe Davis

No Adds

WDAS/Philadelphia, PA *
Str. Mgr./PD: Joe Tamburro
MD: Joann Gambie

No Adds

WFXC/Raleigh-Durham, NC *
DM/MD: Cy Young
APD/MD: Joel Berry

REGINA BELLE "Now"
TINA MOORE "Tell"

WKJS/Richmond, VA *
PD/MD: Kevin Kotax

No Adds

KMJM/St. Louis, MO *
OM/MD: Chuck Atkins
MD: Brian Anthony

11 ANN NESBY/FAL GREEN "Paper"
9 ALICIA KEYS "Come"
LATHUN "Fortunate"
RAPHAEL SAAIDQ. "Here"
ANGIE STONE "Wish"

WLWH/Savannah, GA
PD: Roshton Vance

34 GLENN LEWIS "Forget"
33 ALICIA KEYS "Come"
22 ANN NESBY/FAL GREEN "Paper"
18 JAHHEIM "Anything"
17 DRAMATICS "Rain"
14 SAOE "Lovers"

WIMX/Toledo, OH *
PD: Rocky Love
MD: Denise Brooks

RAPHAEL SAAIDQ. "Here"

WHUR/Washington, DC *
PD/MD: David A. Dickinson

19 REGINA BELLE "Now"
8 RAPHAEL SAAIDQ. "Here"
5 FAITH EVANS "Love"
ALICIA KEYS "Come"

WMMJ/Washington, DC *
VP/Prog./PD: Kathy Brown
MD: Mike Chase
AMD: James Pair

No Adds

MARKET #1

WRKS/New York
Emmis
(212) 242-9870
Beasley/Gustines
12+ Cum: 1,593,200



PLAYS	3W	TW	ARTIST/TITLE	GI (000)
23	30	28	GERALD LEVERT/Made To Love Ya	29670
26	28	28	JAHHEIM/Anything	27692
27	27	27	FAITH EVANS/I Love You	26703
29	27	27	GLENN LEWIS/Don't You Forget It	26703
24	25	25	BRIAN MCKNIGHT/Love Of My Life	24725
23	24	24	MICHAEL JACKSON/You Rock My World	23736
24	24	24	R. KELLY/The World's Greatest	23736
19	23	23	ANN NESBY/FAL GREEN/Put It On Paper	22747
26	23	23	LUTHER VANDROSS/Take You Out	22747
23	21	21	ANGIE STONE/Wish I Didn't	20769
27	18	18	MICHAEL JACKSON/Butterflies	17802
16	15	15	MISSY ELLIOTT/Take Aways	14835
13	14	14	ANGIE STONE/Brotha	13846
10	14	14	LUTHER VANDROSS/Grown Thangs	13846
17	12	12	GINUWINE/Differences	11868
8	12	12	MARY J. BLIGE/Family Affair	11868
12	12	12	ANN NESBY/FAL GREEN/Put It On Paper	11868
11	11	11	BABYFACE/What If	10879
14	11	11	MAXWELL/Lifetime	10879
14	10	10	KEKE WYATT/Nothing In This	9890
8	10	10	ALICIA KEYS/A Woman's Worth	7912
5	8	8	USHER/U Got It Bad	7912
5	8	8	INDIA ARIE/Video	7912
11	6	6	LUTHER VANDROSS/d Rather	6923
5	6	6	INDIA ARIE/Strength, Courage	5934
5	6	6	RUFF ENDZ/No More	5934
5	6	6	NEXT/Wiley	5934
4	5	5	SUNSHINE ANDERSON/Heard It All Before	4945
5	5	5	JILL SCOTT/A Long Walk	4945
2	5	5	USHER/U Got It Bad	4945

MARKET #2

KHHT/Los Angeles
Clear Channel
(818) 845-1027
Santosusso
12+ Cum: N/A



PLAYS	3W	TW	ARTIST/TITLE	GI (000)
36	42	42	FAITH EVANS/I Love You	0
31	37	37	MAXWELL/Lifetime	0
32	37	37	GINUWINE/Differences	0
34	35	35	AALI'YAH/Rock The Boat	0
34	35	35	JILL SCOTT/The Way	0
31	31	31	USHER/U Got It Bad	0
28	29	29	INDIA ARIE/Video	0
17	19	19	ISLEY BROS./R. ISLEY/Contagious	0
16	19	19	ALICIA KEYS/Fallin'	0
18	18	18	JANE T/All For You	0
15	18	18	MAXWELL/This Woman's Work	0
17	17	17	MICHAEL JACKSON/Butterflies	0
16	16	16	MARY J. BLIGE/Family Affair	0
18	16	16	CASE/Missing You	0
20	16	16	ALICIA KEYS/How Come You	0
22	15	15	ALICIA KEYS/A Woman's Worth	0
13	13	13	ANGIE STONE/Wish I Didn't	0
9	12	12	JAGGED EDGE/Lets Get Married	0
10	12	12	ZANE/Got To Get It Up	0
11	10	10	USHER/U Remind Me	0
9	9	9	JON B/Don't Talk	0
11	8	8	TONI BRAXTON/He Wasn't Man...	0
7	7	7	112/Peaches & Cream	0
4	7	7	GLENN LEWIS/Don't You Forget It	0
3	6	6	IDEAL/Whatever	0
4	5	5	SHAGGY/Angel	0
2	4	4	SUNSHINE ANDERSON/Heard It All Before	0
4	4	4	AALI'YAH/Try Again	0
4	4	4	YOLANDA ADAMS/Open My Heart	0
4	3	3	JANET/Doesn't Really	0

MARKET #2

KJLH/Los Angeles
Taxi
(310) 330-5550
Winston
12+ Cum: 421,400



PLAYS	3W	TW	ARTIST/TITLE	GI (000)
27	28	28	PHOENIX JONES/Cry Together	8036
27	27	27	MAXWELL/Lifetime	7749
27	26	26	KIM WATERS/Love Don't Love...	7462
7	25	25	GINUWINE/Differences	7175
11	23	23	JILL SCOTT/The Way	6601
11	19	19	ANN NESBY/FAL GREEN/Put It On Paper	5453
11	19	19	FAITH EVANS/I Love You	5453
17	17	17	MAXWELL/This Woman's Work	4879
15	16	16	KIRK FRANKLIN/911	4592
24	14	14	LUTHER VANDROSS/Take You Out	4018
3	13	13	ANGIE STONE/Wish I Didn't	3731
14	12	12	BRIAN MCKNIGHT/What's It Gonna Be	3444
6	12	12	REMY SHAND/Take A Message	3444
10	12	12	LUTHER VANDROSS/d Rather	3444
11	11	11	JOE/What If A Woman	3157
12	10	10	KEKE WYATT/Nothing In This...	2870
6	9	9	MICHAEL JACKSON/Butterflies	2583
13	8	8	USHER/U Got It Bad	2296
15	8	8	DONNIE MCCLURKIN/We Fall Down	2296
7	7	7	SOMMERS/LES NUBIANS/Manage A Trus	2009
4	7	7	BONEY JAMES/Something Inside	2009
3	7	7	SHARRISSA/Any Other Night	2009
7	7	7	CASI/Missing You	2009
5	7	7	ALICIA KEYS/Fallin'	2009
2	7	7	BEBE WINANS/Do You Know Him	2009
6	7	7	GERALD LEVERT/What Makes It...	2009
27	6	6	SUNSHINE ANDERSON/Heard It All Before	1722
1	6	6	MARY J. BLIGE/Family Affair	1722
7	6	6	MUSIQ/Love	1722
5	6	6	GLENN LEWIS/Don't You Forget It	1722

MARKET #3

WVAZ/Chicago
Clear Channel
(312) 360-9000
Smith/Rivera
12+ Cum: 585,700



PLAYS	3W	TW	ARTIST/TITLE	GI (000)
31	27	27	ANN NESBY/FAL GREEN/Put It On Paper	13257
31	24	24	LUTHER VANDROSS/Take You Out	11784
32	24	24	MAXWELL/Lifetime	11784
28	23	23	JILL SCOTT/He Loves Me	11293
26	23	23	MICHAEL JACKSON/Butterflies	11293
22	22	22	JILL SCOTT/The Way	10802
20	22	22	MAXWELL/This Woman's Work	10802
26	21	21	LUTHER VANDROSS/d Rather	10311
27	20	20	JILL SCOTT/A Long Walk	9820
22	18	18	YOLANDA ADAMS/The Battle Is Not...	8838
18	18	18	YOLANDA ADAMS/Open My Heart	8838
19	18	18	MICHAEL JACKSON/Heaven Can Wait	8838
22	16	16	MARY J. BLIGE/Family Affair	7856
6	14	14	BETTY WRIGHT/How Could You	6874
18	12	12	DONNIE MCCLURKIN/We Fall Down	5892
9	12	12	ANGIE STONE/Brotha	5892
4	12	12	REMY SHAND/Take A Message	5892
6	12	12	ANGIE STONE/Wish I Didn't	5892
9	11	11	GLENN LEWIS/Don't You Forget It	5401
7	10	10	FAITH EVANS/I Love You	4910
11	9	9	MONTELL JORDAN/You Must Have Been	4419
5	8	8	R. KELLY/The World's Greatest	3928
2	8	8	MICHAEL JACKSON/You Rock My World	3928
10	8	8	TYRESE/What Am I Gonna Do	3928
4	7	7	SAOE/Somebody Already...	3437
-	7	7	BRIAN MCKNIGHT/What's It Gonna Be	3437
3	6	6	DONELL JONES/You Know That...	2946
12	6	6	JOE/What If A Woman	2946
4	6	6	JAHHEIM/Just In Case	2946
5	5	5	MUSIQ/Love	2455

MARKET #5

KRNB/Dallas-Ft. Worth
Service
(972) 263-9911
Payne/V
12+ Cum: 176,900



ON THE RECORD

with DC PD, WVKL/Norfolk

The new Donell Jones, "You Know That I Love You," is not bad, but my cut right now is the Raphael Saadiq featuring D'Angelo record, "Be Here." I think it's a good record, and it's multiformat. And with D'Angelo on it, how can you not play it? It's a no-brainer. ♦ I really like Musiq Soulchild's "Half Crazy." ♦ A record that is performing well for us as far as requesting and blowing up all over the place is "Put It on



Paper" by Ann Nesby and Al Green. However, it hasn't tested well for us yet. The record is flying off the charts as far as BDS and Mediabase, but as far as our research is concerned, it's not doing that well. But we did test it very early. We'll wait and see how things go with that tune. ♦ Right now is a good time for us musically. We have a lot of good music, like Joe's "What If a Woman" and Angie Stone's "Wish I Didn't Miss You." The new Alicia Keys tune, "How Come You Don't Call Me," is coming, and I really like this Glenn Jones-Regina Belle tune "From Now On." This is one of those wedding records. ♦ There is a lot of material to roll with as far as Urban AC music. In a market that is as ethnically diverse as this one, variety is the spice of life. We try to give people a reason not to punch out. We try to make sure that every song on the air is one that the listeners want to hear.

Ann Nesby and Al Green's "Put It on Paper" (Universal) has made it to No. 1 on the Urban AC chart, finally dethroning the King of Pop. **Michael Jackson's** "Butterflies" (Epic) dominated the adult chart for a while; it's about time someone else got a chance to reign — at least until another Jackson single is released ... Gaining the most airplay is J Records' artist **Angie Stone**. "Wish I Didn't Miss You" gains 110 plays, moving from 28-24* ... With four plays less than Stone, **Gerald Levert's** "What Makes It Good to You" (Elektra/EEG) scoots from 11-10*, while the third song with the most increased airplay is resting comfortably at the top ... No debuts at Urban AC, but Urban welcomes three new entries. At 50* is **N Sync's** "Girlfriend" (Jive), 49* is **Ms. Jade's** "Feel the Girl" (Interscope), and 37 is **Mary J. Blige's** "Rainy Dayz" (MCA) ... And you know which rapper is sharing the umbrella with the soulful diva — **Ja Rule**, of course! If Ja Rule was a female singer, I think he'd be called **Ashanti**. **Fat Joe** and **Ja** intensified their respective successes by adding her vocals on their joints "What's Luv?" and "Always on Time." Now Ashanti is heightening her own project with "Foolish" (Murder Inc/Def Jam/IDJMG), which gains 483 plays and hurls from 11-5*.



— Tanya O'Quinn, Assistant Editor

PHUNDAMENTALLY phat

ARTIST: Donell Jones
LABEL: Untouchables/Arista

By TANYA O'QUINN / ASSISTANT EDITOR



Donell Jones

Many R&B songs deal with the same passionate topics. However, a few years ago, a young man presented to the world a situation that was filled with such sincerity and honesty, it became one of my favorite love songs — for what is love if it doesn't embody sincerity and honesty? The title track from **Donell Jones'** 1999 Platinum-plus second CD, *Where I Wanna Be*, showcased this 20-something vocalist as a man of the most emotional kind. The sentimental tune focused on the painful realization that the end of a long-term relationship was inevitable. Jones chose the hard way out, as he opted to leave his mate instead of cheating on her. He had been with her for so long (since childhood) that he didn't know if with her is where he wanted to be. Jones won the American Music Award for Best New R&B Artist in 1999 for that joint. Now, three years later, he releases another collection of relationship-based material. *Life Goes On* picks up where the first two efforts left off — circling the edges of the heart.

The Chicago-bred singer-songwriter-arranger-producer now resides in New Jersey. His musical style has been compared to Baby Face's, but with more of a street edge. His writing credits include "Think of You" (Usher), "However You Want It" (Silk) and "Can We Get It Together" (702). Usher's joint became the first top 10 hit for both of the guys. And, in 1994, new to the game and having just released his first CD, *My Heart*, he contributed vocal arrangements to Madonna's hit *Bedtime Stories*.

"Without a doubt, this album is better than my first two," reveals the tenderhearted Gemini. "It's a great project, because, overall, it's just got stronger songs." Combining hip-hop-inspired dance songs and breathtakingly beautiful ballads, *Life Goes On* introduces a collection of straight-from-the-heart songwriting surfing over live instrumentation while Jones allows his me-

lodically magnetic vocals take the forefront. "I took a chance on experimenting with different musical sounds this time around," the singer says. "Also, I was able to showcase some truly underrated producers, like Teflon and Route 80, who were able to provide me with some great beats." Other producers who contributed to the project are Kyle West, Sheldon Goode and Edward "Eddie F" Farrell.

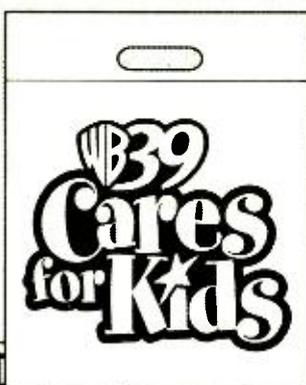
Though Jones comes from the gang-ridden streets of Chicago's notorious South Side, love is the inspiration behind his musical creations. "There are so many sides to [love]," he says. "There's the love that you have for a friend, for your kids, for the love of your life. And no matter what side it is — it could be the bad side of love, where it causes you pain, or the good side, where it makes you a better person — love keeps me thinking about the possibilities."

Discovered by Untouchables Entertainment President Eddie F at a talent showcase in '93, Jones was signed to LaFace Records within a month. "He's one of the most melodic singers out there; there's just something about his musical sensibility," offers Eddie F. With a gentle, sensitive heart and a challenging spirit, Jones' goal is to help change people's perceptions of love and relationships through his music. "After all, even after I'm dead and gone, love is still going to be here," he says.

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R&R Urban AC Top 30

Powered By



March 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
5	1	ANN NESBY F/AL GREEN Put It On Paper (Universal)	814	+92	114146	9	25/3
2	2	GLENN LEWIS Don't You Forget It (Epic)	763	-14	125856	19	33/1
1	3	MICHAEL JACKSON Butterflies (Epic)	761	-22	119649	22	35/0
4	4	MAXWELL Lifetime (Columbia)	700	-52	105864	36	37/0
6	5	LUTHER VANDROSS I'd Rather (J)	662	+16	86070	9	38/0
3	6	ALICIA KEYS A Woman's Worth (J)	658	-98	87497	24	38/0
9	7	MAXWELL This Woman's Work (Columbia)	637	+63	104480	9	39/0
8	8	ANGIE STONE Brotha (J)	591	+14	99557	29	37/0
7	9	USHER U Got It Bad (LaFace/Arista)	564	-37	73280	23	33/0
11	10	GERALD LEVERT What Makes It Good To You... (EastWest/EEG)	535	+106	68432	9	32/0
10	11	BONEY JAMES Something Inside (Warner Bros.)	453	-79	54023	23	30/0
13	12	FAITH EVANS I Love You (Bad Boy/Arista)	443	+38	79253	10	24/1
14	13	GINUWINE Differences (Epic)	402	+6	54596	33	27/0
12	14	JILL SCOTT He Loves Me (Hidden Beach/Epic)	362	-46	61293	18	24/0
16	15	JAHEIM Anything (Divine Mill/WB)	359	+12	61561	14	14/1
20	16	REMY SHAND Take A Message (Motown)	351	+36	46627	7	26/1
22	17	BRIAN MCKNIGHT What's It Gonna Be (Motown)	332	+32	39781	3	32/1
18	18	BABYFACE I Keep Callin' (Arista)	329	+1	34399	9	23/0
15	19	JOE Let's Stay Home Tonight (Jive)	318	-46	39315	20	30/0
21	20	SHARISSA Any Other Night (Motown)	308	-2	35762	11	22/2
17	21	KEKE WYATT Nothing In This World (MCA)	308	-33	52315	19	22/1
24	22	PROPHET JONES Cry Together (University/Motown)	298	+37	32046	12	17/0
19	23	ISLEY BROTHERS Secret Lover (DreamWorks)	283	-34	33042	19	21/0
28	24	ANGIE STONE Wish I Didn't Miss You (J)	278	+110	52879	2	26/3
23	25	MONTELL JORDAN You Must Have Been (Def Soul/IDJMG)	253	-15	39821	12	17/0
26	26	JOE What If A Woman (Jive)	229	+27	31986	2	24/3
25	27	SADE Somebody Already Broke My... (Epic)	217	+8	26382	5	20/0
27	28	R. KELLY The World's Greatest (Interscope/Jive)	194	+4	57383	5	8/0
30	29	LATHUN Fortunate (Motown)	169	+11	15191	2	17/2
29	30	KIRK FRANKLIN 911 (Gospo Centric/Jive)	155	-13	15671	10	14/0

39 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/3/02-3/9/02. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ALICIA KEYS How Come You Don't Call Me (J)	18
RAPHAEL SAADIQ F/D'ANGELO Be Here (Pookie/Universal)	16
REGINA BELLE From Now On (Peak)	12
ANGIE STONE Wish I Didn't Miss You (J)	3
ANN NESBY F/AL GREEN Put It On Paper (Universal)	3
JOE What If A Woman (Jive)	3
SHARISSA Any Other Night (Motown)	2
LATHUN Fortunate (Motown)	2
TINA MOORE Time Will Tell (Music Mind)	2
DONELL JONES You Know That I... (Untouchables/Arista)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ANGIE STONE Wish I Didn't Miss You (J)	+110
GERALD LEVERT What Makes It Good... (EastWest/EEG)	+106
ANN NESBY F/AL GREEN Put It On Paper (Universal)	+92
MAXWELL This Woman's Work (Columbia)	+63
FAITH EVANS I Love You (Bad Boy/Arista)	+38
PROPHET JONES Cry Together (University/Motown)	+37
RUFF ENDZ Someone To Love You (Epic)	+37
REMY SHAND Take A Message (Motown)	+36
BRIAN MCKNIGHT What's It Gonna Be (Motown)	+32
JOE What If A Woman (Jive)	+27

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS Take You Out (J)	405
GERALD LEVERT Made To Love Ya (EastWest/EEG)	380
JILL SCOTT The Way (Hidden Beach/Epic)	332
BRIAN MCKNIGHT Love Of My Life (Motown)	280
REGINA BELLE Ooh Boy (Peak)	276
JILL SCOTT A Long Walk (Hidden Beach/Epic)	232
JAHEIM Just In Case (Divine Mill/WB)	214
BABYFACE What If (Arista)	214
DONNIE MCCLURKIN We Fall Down (Verity)	213
YOLANDA ADAMS Open My Heart (Elektra/EEG)	200
INDIA.ARIE Video (Motown)	197
ALICIA KEYS Fallin' (J)	197
MARY J. BLIGE Family Affair (MCA)	191
AALIYAH Rock The Boat (BlackGround)	184
MUSIQ Love (Def Soul/IDJMG)	179
ISLEY BROTHERS F/R. ISLEY Contagious (DreamWorks)	169
MICHAEL JACKSON You Rock My World (Epic)	146
TYRESE What Am I Gonna Do (RCA)	137

New & Active

- RUFF ENDZ** Someone To Love You (Epic)
Total Plays: 150, Total Stations: 13, Adds: 1
- YOLANDA ADAMS** Never Give Up (Elektra/EEG)
Total Plays: 118, Total Stations: 15, Adds: 1
- BEBE WINANS** Do You Know Him (Motown)
Total Plays: 108, Total Stations: 12, Adds: 0
- MARY J. BLIGE** No More Drama (MCA)
Total Plays: 97, Total Stations: 6, Adds: 1
- COOLY'S HOT BOX** Make Me Happy (Higher Octave)
Total Plays: 85, Total Stations: 7, Adds: 0

- TONY TERRY** I Don't Wanna Stop (Golden Boy)
Total Plays: 75, Total Stations: 8, Adds: 0
- OLETA ADAMS** All The Love (Pioneer Music Group)
Total Plays: 74, Total Stations: 10, Adds: 0
- JOI** Missing You (Universal)
Total Plays: 67, Total Stations: 9, Adds: 0
- TINA MOORE** Time Will Tell (Music Mind)
Total Plays: 43, Total Stations: 8, Adds: 2
- NINE20** What Would You Do? (MCA)
Total Plays: 35, Total Stations: 5, Adds: 0

Songs ranked by total plays

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Keep Your Combo Separate For Success

□ Bruce Logan steers WSSL mainstream, WESC male and traditional

Successfully programming two Country outlets under one owner has been one of the biggest challenges of the consolidated era. One of most successful combos in the nation is Clear Channel's WSSL & WESC/Greenville, SC, as programmed by **Bruce Logan**.

Before getting into Logan's story, a bit of background: In the fall of 2000, shortly after the station was purchased by Clear Channel, WESC's programming underwent a radical change as Logan shifted it to a male-leaning, traditional Country stance. He added music from the '80s and from country legends while also becoming aggressive on new music by legendary and male-leaning acts.

In the four Arbitrons prior to the change (fall '99-summer '00) WESC's 12+ rank went 7-6-7-4. WSSL's 12+ rank went 2-3-3-3 over that same span. In the changeover book of fall '00, WESC ranked No. 4 and WSSL was No. 2, 12+. In the four books since the change WESC has ranked 4-2-1-3 and WSSL has ranked 2-1-2-1, again both 12+. WESC's 12+ share was 5.7 in fall '99, 5.8 in fall '00 and 7.5 in fall '01. WSSL's share in those same periods went 8.5-9.5-8.0.

WSSL & WESC: Each With Its Own Raison D'être

Logan says that while separating WSSL and WESC was the key to the combo's success, he was able to do so because he had something to work with that very few people have. "My advantage was having two heritage Country radio stations," he says. "WESC's been Country since the late '60s. WSSL went Country in the late '70s and exploded in the Country boom in the early '90s. But even then WESC never went away — WSSL just exploded. They've both always been pretty successful radio stations with large cume and deep heritage."

Still, the stations have experienced noticeable gains since the programming "adjustments" 16 months ago. "Perhaps the main thing we're doing differently from what was done before — and differently from others charged with programming two Country stations — is that we are giving each station a reason to exist all on its own," Logan says.

"WESC is 'Carolina's Best Country And Your All-Time Favorites.' It is not ashamed at all to say that it



Bruce Logan

plays Pasty Cline, Merle Haggard, Johnny Cash, George Jones and Ronnie Milsap. WSSL plays 'Nothing But Today's Best Country.' We hang our hats on The Dixie Chicks, Tim McGraw, Faith Hill, Garth Brooks and Alan Jackson.

"The cume was already really high on both of them. The ratings increases have come from increased time spent listening. The key is that they're not cannibalizing each other. We're not taking the same hundred people at a party and splitting them equally and trying to make them all happy. I can make 50 people happy, and they stay longer at the party. I take the other 50 to the other party, make them happy with something else and make them stay longer."

Differentiating Two Products

Many programmers with two Country stations pay lip service to creating totally different sounds, but often the reality is that the stations may be far apart in the PD's mind but not very differentiated in listeners' minds. That's not the case in Greenville. "These two radio stations could not be any more different," Logan emphasizes. "The only thing they have in common is that they both play country music."

"From a production standpoint, WSSL is very busy and aggressive; WESC is very laid-back and hometown. From a personality standpoint, WSSL has high-energy, 'in your face' personalities; WESC has your neighbors on your radio. WSSL is musically aggressive, with 45 plays per week on the A's; WESC only plays 25 currents."

"Musically, what they have in common are the mainstream acts — your Garth Brooks and Tim McGraws. But the presence of those acts is like turning the lights up or down. The spotlight is really strong on Tim McGraw, Faith Hill and The Dixie Chicks on WSSL. The spotlight on WESC is Merle Haggard, George Jones, Alabama and George Strait. WESC still plays all the stuff that WSSL plays, but it's just not as ag-

gressive. WESC allows WSSL to break those acts."

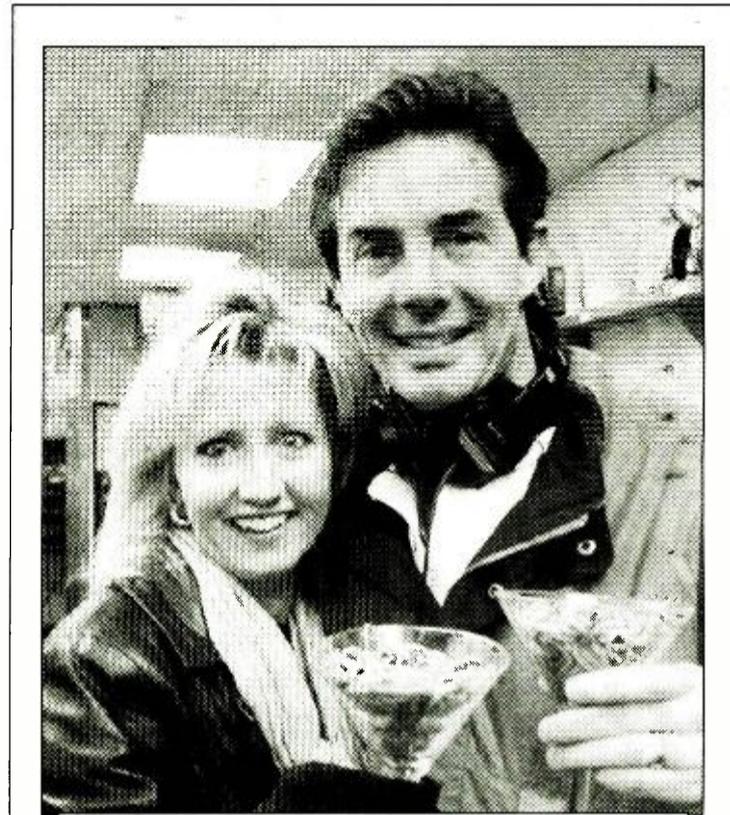
Logan emphasizes that he's not eliminating any current music or artists from WESC — or WSSL, for that matter. It's merely a matter of focus. "There's nothing that WESC won't play," he says. "There's nothing that WSSL will not play. We've never drawn a line in the sand like that. When we sit down in a music meeting, we figure that if it's a new act with a new single that's mainstream country, it going to start on WSSL first for

COUNTRY FOCUS ON SUCCESS

two reasons. First, it fits the format better. Second, WSSL's got more slots to fill.

"We will hold the WESC add until one of two or three things happens. One, the record shows something nationally indicating that it works with traditional males, meaning older-leaning males. Two, it's one of those records that fits early on. For instance, WESC added the Willie Nelson and Lee Ann Womack record ["Mendocino County Line"] early. Or three, it's one of those mainstream records by an artist who has a record climbing the charts. We look for those opportunities for WESC. You don't need a lot of them to prove your point, especially when you're playing Conway Twitty, Merle Haggard and George Jones records during the hour."

It's clear that Logan credits the combo's success to his clearly separating WESC from WSSL. Asked what makes WESC's traditional skew different and perhaps more successful than that of other stations attempting to program similarly, Logan explains, "It's about truly embracing the classics and legendary artists. A lot of programmers are afraid to give up the



WHERE WERE YOU WHEN YOUR STOMACH STARTED TURNING?

WMZQ/Washington's Murphy and Cash put Alan Jackson's fans' stomachs to the test in the WMZQ Glutton Bowl. Twenty contestants competed for the chance to meet Jackson. Pictured here are Murphy and Cash, each with a "wormtini."

focus on today's stars. With two stations, you can do that on one of them, and it's not a scary proposition. It's like throwing a long ball if you've got a great defense."

Another key to WESC's ratings success has been attracting men to the

"Again, we have a little better situation here than in some markets, because the difference is so clearly defined: mainstream and male-traditional. We don't fight over concerts; if it's someone who doesn't fit WSSL, it's not WSSL doing the presents."

Also aiding WESC's ratings has been a heightened promotional position. "Before Clear Channel bought WESC, there had been no investment made in the promotion side of that radio station for years," Logan says. "So we've done that. We've brought it up to market level, which it wasn't at. We've worked real hard to give the station things that are compelling to the audience so they can have a relationship with WESC."

Unique Turns Into TSL

Two other keys to great ratings for the stations are great signals and top-rated morning shows. On the technical side, according to Logan, WESC has the best signal, and WSSL has the third-best, in the market.

He's even more blessed, he says, to have a pair of major morning shows. "I have the top two morning shows in the market," he explains. "The only other one in there is John Boy & Billy. Our morning shows couldn't be any more different. WSSC has Bill Ellis & Beth Bradley, who are fun and aggressive with lots of games and lots of laughs and characters — just a great morning show."

"WESC has Charlie Munson in the morning, a fixture on the station. He's been here for 15 years — he's 'Uncle Charlie.' It's warm and friendly, and it's a community. WESC is everything that WSSL is not. It's a great recipe. When you listen to the stations, there's no doubt which you are listening to."

As Logan stated earlier, although the cume is up a bit in the last six books, the bulk of the ratings growth has come from expanding TSL. The separate

Continued on Page 114

GABBIE NOLEN

“ALMOST THERE”

**AIRPLAY
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“Lots of calls in Wolf-land on ‘Almost There’. I think people can relate to the lyrics. Who hasn’t heard ‘it’s my way or the highway’! The girl in the song goes for the latter! And Gabby delivers the message in a simple, sincere fashion.”
— *Cody Alan/KPLX*

“I like the open ‘guitar based’ sound. This is highly produced without being over produced. I like the ‘feel’.”
— *Justin Case/WUSN*

“Like the song. Certainly fits with what country music is doing today and in some cases fits much nicer.”
— *Mike Kennedy/KBEQ*

“One of the freshest new voices to hit radio in a long time. A new and exciting sound in country.”
— *Chaz Malibu/KHEY*

“Our new programming philosophy at K102 is less talk, more Gabby!”
— *Travis Moon/KEEY*

“Great production backing a great vocal quality. Very easy to listen to with a nice groove...I give it a 90%.”
— *Cary Rolfe/KUPL*

“Wow this is all so amazing.”
— *Nate Deaton/KRTY*

“Very cool sound. I dig it.”
— *Stix Franklin/KKCS*

“This has a good sound...fits the sound of what country needs now...”
— *Chris O’Kelley/WYYD*

“Incredible potential here. I like it!”
— *James Anthony/KRMD*

“I like it...I can definitely hear this on just about any country station.”
— *R.J. Curtis/KZLA*

“This is a good sounding record. I’ve listened to additional cuts...and she’s got the right stuff.”
— *Ray Massie/KFRG*

“I like it, it’s my favorite off the album.”
— *Debbie Turpin/KSOP*

“I really like the voice and performance.”
— *Mark Grantin/WWQM*

“Coming Back from CRS, I heard the whole project 6 times and I’m hooked!”
— *Dave Daniels/KJUG*

“Great song. Great voice. This is already pulling huge phones.”
— *Joe Kelly/WPUR*

Management: Gab-A-Lot Productions
Written by Kristy Tialey Jackson
Published by Fever Pitch Music

www.gabbielen.com

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CALVIN GILBERT

gilbert@rronline.com

Nashville Loses Another Legend

□ Songwriter Harlan Howard left a rich legacy

Upon hearing that his longtime friend Harlan Howard had died, **Buck Owens** issued a statement saying, "The world has lost its best songwriter — ever."

If Owens' praise seems extraordinary, it's because Harlan Howard was an extraordinary songwriter. When Howard died on March 3, Nashville lost a songwriter whose work will be remembered alongside that of country legends such as Hank Williams. But Nashville also lost a music-industry legend who served as a mentor to countless singers, musicians and songwriters who followed their dreams to Music Row.

Born in Detroit, Howard grew up listening to WSM-AM/Nashville's Grand Ole Opry. While trying to transcribe lyrics to Ernest Tubb's songs, Howard began filling in the blanks with his own words. He wrote songs while working in a Detroit factory and continued to hone his songwriting skills after moving to Los Angeles and taking another factory job in 1955.

After several of his songs were recorded by West Coast acts, Howard had his first hit in 1959, when Charlie Walker recorded "Pick Me Up on Your Way Down." In 1960 Howard moved to Nashville and became a writer for Pamper Music, an independent publishing company whose other writers included Willie Nelson and Hank Cochran.

Body Of Work

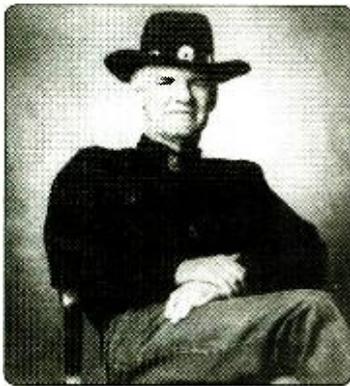
Howard was a prolific writer, but he also wrote the kind of songs that were recorded over and over by different artists, sometimes in different genres. That trend began in 1959, when "Heartaches by the Number" was a country smash for Ray Price and a pop hit for Guy Mitchell. Here are a few other examples:

"Above and Beyond" — a 1960 hit for Buck Owens; Rodney Crowell's 1989 version spent two weeks atop the **R&R** Country chart.

"Life Turned Her That Way" — Ricky Van Shelton topped the chart in 1988 with the song, which had previously been recorded by Jimmy Dickens, Mel Tillis, George Jones, Charley Pride, Carl Smith, Ernest Tubb and Conway Twitty.

"Busted" — Johnny Cash and Ray Charles both recorded it in 1963, but the song became a hit for John Conlee in 1982. "Busted" was also recorded by George Jones, Burl Ives and Jerry Reed.

"She's Gone, Gone, Gone" — In 1989 Glen Campbell updated this song, which had been a 1965 hit for



Harlan Howard

Lefty Frizzell.

"The Chokin' Kind" — Waylon Jennings scored a hit with the song in 1967, and Joe Simon's soul version became a 1969 hit.

"It's All Over but the Crying" — Two years after Kitty Wells released it, Hank Williams Jr. had a hit with the song in 1968.

"No Charge" — Melba Montgomery's 1974 version was turned into a gospel performance a year later by Shirley Caesar.

"Streets of Baltimore" — After his tenure in the Byrds and The Flying Burrito Brothers, Gram Parsons borrowed Bobby Bare's 1966 hit for his own 1973 solo album.

In addition to "Above and Beyond," Howard's pen yielded several other Buck Owens hits, including "Excuse Me (I Think I've Got a Heartache)," "Under the Influence of Love," "Foolin' Around" and "I've Got a Tiger by the Tail." Howard also wrote Conway Twitty's "Look Into My Teardrops" and "I Don't Know a Thing About Love." George Jones recorded several Howard tunes, including "You Comb Her Hair" and "My Heart Turned Left."

Howard's other credits include Patsy Cline's "I Fall to Pieces," Freddie Hart's "The Key's in the Mailbox," Roy Drusky's "Second Hand Rose (Second Hand Heart)," Kitty Wells' "Mommy for a Day," Jim Reeves' "The Blizzard," Brenda Lee's "Too Many Rivers," Norma Jean's "I Wouldn't Buy a Used Car From Him," John Conlee's "I Don't Remember Loving You" and Gail Davies' "You're a Hard Dog to Keep Under the Porch."

Howard's work during the '80s and early '90s brought another string of hits, including The Judds' "Why Not Me," Reba McEntire's "Somebody Should Leave," Highway

101's "Somewhere Tonight," Pam Tillis' "Don't Tell Me What to Do," Doug Stone's "These Lips Don't Know How to Say Goodbye," Colleen Raye's "All I Can Be (Is a Sweet Memory)" and Patty Loveless' "Blame It on Your Heart."

As a recording artist, Howard released albums on several labels, including RCA, Capitol and Monument. Buck Owens and Waylon Jennings each released entire albums of Howard's material. His songs have also been recorded by Trisha Yearwood, k.d. lang, Johnny Tillotson, Linda Ronstadt, Willie Nelson, George Strait, BR-549, Hank Thompson, Bobby Darin, Teresa Brewer, Dean Martin, Porter Wagoner, Dolly Parton and Ronnie Milsap.

Howard wrote more than 4,000 songs in his lifetime and was inducted into the Country Music Hall of Fame in 1997. *

Accolades

A memorial service for Howard is scheduled for March 19 at the Ryman Auditorium, but the accolades were immediate. **Brad Paisley** said, "I got to know Harlan by accidentally wandering into his office by mistake one day. It was ironic, because he'd been telling his wife, Melanie, that he wanted to meet me right before that. He said right away, 'Let's go to lunch. Got a few hours?' We did, and I drove his Cadillac."

"The greatest thing about him was his quickness to make friends and the love he instantly felt for anyone he'd meet. He never met a stranger. I think there are probably thousands more stories like mine of people he befriended instantly. Oh, yeah, he happened to be the single most important songwriter in the history of country music too."

Songwriter **Matraca Berg**, whose credits include "Strawberry Wine," said, "Harlan was the standard we held our careers up to, frequently with disappointment. None has even come close. I've known Harlan since I was 16. He was a friend of my mother's. Later, after he said, 'So you want to be a songwriter, kid,' he bought me my first shot of tequila and proceeded to tell me what I was in for, if I had the guts. Harlan loved to do that — teach the 'juveniles' — and we hung on every word."



GENUINE JOY

The members of Nickel Creek couldn't hide their excitement when CMT's Greg Martin recently surprised them with a Gold plaque for their self-titled Sugar Hill debut album. Sharing the moment on *CMT Most Wanted Live* are (l-r) Martin; Nickel Creek's Chris Thile, Sara Watkins and Sean Watkins; and CMT's Katie Cook.

Keith Urban said, "To me, one of the greatest things about Harlan was his passion and enthusiasm for young artists and writers. He understood so well the need for the genre's evolution. Unlike some, who too quickly discard anything different, Harlan not only embraced it, but was challenged by it and not afraid to be a vocal supporter. I personally will miss that terribly."

Noting that she and Howard forged an immediate friendship, **Patty Loveless** said, "In my first conversation with him about what I was looking for in songs — things like 'I Fall to Pieces' or 'Why Not Me' — his reply was, 'I'll come up with something.' A song he came up with for me was 'Blame It on Your Heart,' my first single with Sony/Epic and my first comeback song after vocal-cord surgery. It was named BMI's Song of the Year in 1994.

"I remember how we celebrated that night at the BMI party, an evening I will always cherish in memory. I won't be able to sing that song again without thinking of Harlan — not that I ever could. I'm just glad I was able to be a small part of what he has accomplished. He was a special person in my life, one who opened many doors for me in Nashville. I will miss that smile."

Hank Cochran, who co-wrote Patsy Cline's "I Fall to Pieces" with Howard, provided a statement saying, "I am devastated by the loss of my friend and old writing partner. He was the master of the country song. I must admit there's one hell of a guitar pull up there now that Harlan has joined Chet, Waylon, etc. Country music and this town will never be the same. I love him and will never forget the times we had together."

His Own Words

In a 1996 interview with **R&R** Howard talked about country's changing musical climate. Outspoken as ever, he noted that record executives always want a hit song. "But they say, 'I want a positive up-tempo song,'" he said. "They don't

say they want 'D-I-V-O-R-C-E.' They don't say they want 'Big Bad John.' Skip everything I wrote, but think of the impact songs. Think of that wonderful piece of work Marty Robbins did with 'El Paso.' Think about Willie Nelson and *Red Headed Stranger*. Think about things that were so startling, good and unusual.

"You don't want one of those? Are you really sure you want a positive, uptempo ditty? Give me a damn break! You're taking the heart out of the writers. You won't even allow the publishers to play something so soulful that my friend down the street just wrote that would raise the hair on your arms."

"What if you wrote 'He Stopped Loving Her Today' and it was brand-new? Under their rules and what they ask for, it would be like pulling teeth to get somebody to listen to it. They'd say, 'That dreary song where somebody died?' Or a prison song like 'Green, Green Grass of Home' — the you don't want any part of it. A lot of the producers are young, and a lot of them are from rock 'n' roll. They really don't know the history of country music and how great it can be. Plus, they probably don't like it anyhow."

At the end of the interview Howard mentioned that he was taking life easier after 25 years of stress in the industry. He said, "I don't let it worry me. I don't want to sit around and be Jesus of Nazareth and say I don't like the way music's going, because I know the solution to all my problems. If I can write a song as good as 'Wind Beneath My Wings,' I don't care what direction country music is going, I will have a smash."

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 615-244-8822
or e-mail:
gilbert@rronline.com

O BROTHER,

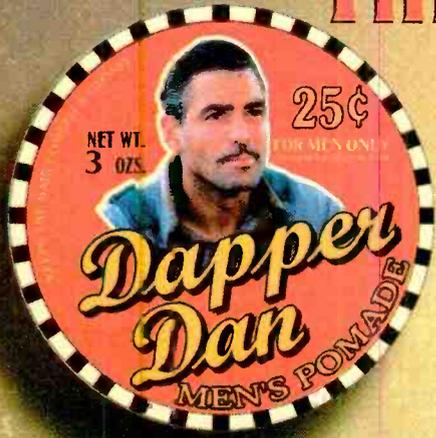
They're playing "OUR" song...

'Man Of Constant Sorrow'

THE SOGGY BOTTOM BOYS

featuring Dan Tyminski

**CURRENT SINGLE
AIRPLAY NOW**



T Bone Burnett & Dan Tyminski

**COUNTRY RADIO'S CLAIMING
WHAT IS RIGHTFULLY THEIRS...**

2nd Most Added • Re-enters chart at #38

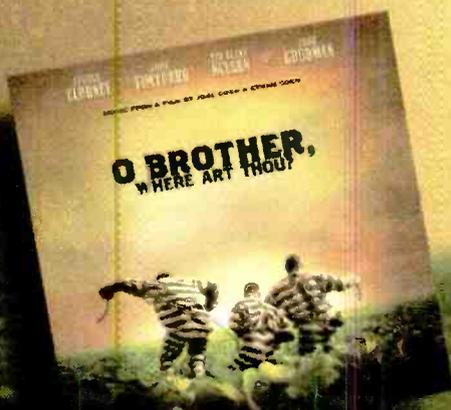
KIKK	KCCY	WMZQ	WGAR	KNIX	KZLA	WIVK	WESC
KSCS	KSSN	WRBT	WMIL	KKAT	KWJJ	WKDF	WTQR
KKCS	KZSN	WCTK	WDAF	KUZZ	KTOM	WKML	WQYK
WYNK	WYYD	WBCT	WWQM	KRTY	WCKT	WSIX	WGKX
KXKS	WGGY	WITL	KBEQ	KIIM	WSSL	WUSY	WROO
	WCTO	WFBE	KWNR	KSKS	WSM	WRBQ	
	WBEE	WIL	KUPL	KSOP	WYAY	WKSJ	

5 X PLATINUM

CMA AWARD: SINGLE OF THE YEAR

#1 CMT VIDEO OF 2001

GRAMMIES: ALBUM OF THE YEAR, COUNTRY COLLABORATION



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R&R Country Top 50

Powered By



March 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	TIM MCGRAW The Cowboy In Me (Curb)	16053	-185	5818	+56	15	153/0
	2	BROOKS & DUNN Long Goodbye (Arista)	15515	+464	5777	+194	19	153/0
	3	MARTINA MCBRIDE Blessed (RCA)	14537	-38	5419	+51	18	153/0
	4	CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	13997	+632	5085	+127	23	153/0
	5	JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	13542	-1111	5054	-410	26	152/0
	6	KENNY CHESNEY Young (BNA)	13314	+324	4851	+102	12	152/0
	7	TOBY KEITH My List (DreamWorks)	12267	+660	4399	+268	10	153/0
	8	DIXIE CHICKS Some Days You Gotta Dance (Monument)	12014	+96	4551	+40	23	147/0
	9	RASCAL FLATTS I'm Movin' On (Lyric Street)	11562	+184	4252	+98	22	150/0
	10	PHIL VASSAR That's When I Love You (Arista)	10413	+231	3811	+75	19	148/0
	11	TOMMY SHANE STEINER What If She's An Angel (RCA)	9943	+299	3748	+157	12	149/1
	12	ALAN JACKSON Drive (For Daddy Gene) (Arista)	8485	+922	3092	+399	8	152/9
	13	TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	8443	+245	3110	+103	10	148/1
	14	GARTH BROOKS & TRISHA YEARWOOD Squeeze Me In (Capitol)	7804	+146	2964	+95	8	148/3
	15	EMERSON DRIVE I Should Be Sleeping (DreamWorks)	7664	+554	2907	+191	16	149/3
	16	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	7302	+744	2891	+270	22	142/6
	17	CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	6817	+524	2657	+170	12	144/2
	18	KEVIN DENNEY That's Just Jessie (Lyric Street)	6176	+429	2319	+173	13	138/3
	19	TAMMY COCHRAN I Cry (Epic)	5497	+238	2193	+101	15	131/4
	20	GEORGE STRAIT Living And Living Well (MCA)	5012	+1397	1867	+537	5	133/21
	21	CHELY WRIGHT Jezebel (MCA)	4829	+179	1803	+42	12	120/4
	22	LONESTAR Not A Day Goes By (BNA)	4519	+770	1747	+263	8	119/5
	23	KELLIE COFFEY When You Lie Next To Me (BNA)	4489	+265	1741	+64	11	131/4
	24	TRICK PONY Just What I Do (H2E/WB)	4146	+289	1632	+105	9	126/12
	25	MARK WILLS W/JAMIE O'NEAL I'm Not Gonna... (Mercury)	3094	-50	1296	+2	14	104/0
Breaker	26	GARY ALLAN The One (MCA)	2991	+283	1231	+74	9	99/10
	27	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	2867	+275	1177	+116	8	115/9
Breaker	28	W. NELSON/L. A. WOMACK Mendocino ... (Lost Highway/Mercury)	2835	+584	978	+225	10	96/20
	29	MARK MCGUINN She Doesn't Dance (VFR)	2737	-20	1222	-3	14	103/2
Breaker	30	SHANNON LAWSON Goodbye On A Bad Day (MCA)	1948	+233	797	+111	6	92/7
	31	BRAD PAISLEY I'm Gonna Miss Her (Arista)	1766	+620	791	+299	3	87/21
	32	TY HERNDON Heather's Wall (Epic)	1759	+55	726	+11	11	81/3
	33	TRACE ADKINS Help Me Understand (Capitol)	1699	+277	665	+91	4	88/9
Breaker	34	BRAD MARTIN Before I Knew Better (Epic)	1624	+205	756	+96	6	96/4
	35	REBA MCENTIRE Sweet Music Man (MCA)	1589	-12	615	-17	8	61/0
	36	PAT GREEN Three Days (Republic)	1551	+245	532	+69	10	60/10
	37	SHEDAISY Get Over Yourself (Lyric Street)	1391	+294	450	+101	3	68/51
	38	SOGGY BOTTOM BOYS I Am A Man... (Lost Highway/Mercury)	1292	+345	467	+126	11	65/24
	39	MARK CHESNUTT She Was (Columbia)	1032	+25	400	+38	7	48/7
	40	SARA EVANS I Keep Looking (RCA)	998	+89	454	+85	2	58/15
	41	SAWYER BROWN Circles (Curb)	902	-79	346	-11	7	47/0
	42	BRIAN MCCOMAS I Could Never Love You Enough (Lyric Street)	701	+98	339	+40	5	45/1
	43	CLINT BLACK Money Or Love (RCA)	696	-146	232	-65	3	25/0
Debut	44	HOMETOWN NEWS Minivan (VFR)	661	+355	240	+122	1	15/4
	45	DIXIE CHICKS Travelin' Soldier (Monument)	629	-93	124	-21	8	3/0
	46	LITTLE BIG TOWN Don't Waste My Time (Monument)	616	+190	241	+83	2	47/15
	47	ALAN JACKSON/GEORGE STRAIT Designated Drinker (Arista)	479	-42	68	-35	7	5/0
	48	TRACY LAWRENCE What A Memory (Atlantic/WB)	462	+12	236	+11	3	31/1
	49	JAMIE O'NEAL Frantic (Mercury)	462	-166	172	-53	2	36/23
Debut	50	DARRYL WORLEY I Miss My Friend (DreamWorks)	431	+340	181	+137	1	8/4

153 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 3/3/02-3/9/02. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
SHEDAISY Get Over Yourself (Lyric Street)	51
SOGGY BOTTOM BOYS I Am... (Lost Highway/Mercury)	24
JAMIE O'NEAL Frantic (Mercury)	23
GEORGE STRAIT Living And Living Well (MCA)	21
BRAD PAISLEY I'm Gonna Miss Her (Arista)	21
W. NELSON/L. A. WOMACK Mendocino... (Lost Highway/Mercury)	20
JEFF CARSON Until We Fall Back In Love... (Curb)	18
SARA EVANS I Keep Looking (RCA)	15
LITTLE BIG TOWN Don't Waste My Time (Monument)	15

Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
GEORGE STRAIT Living And Living Well (MCA)	+1397
ALAN JACKSON Drive (For Daddy Gene) (Arista)	+922
LONESTAR Not A Day Goes By (BNA)	+770
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	+744
TOBY KEITH My List (DreamWorks)	+660
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	+632
BRAD PAISLEY I'm Gonna Miss Her (Arista)	+620
W. NELSON/L. A. WOMACK Mendocino... (Lost Highway/Mercury)	+584
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	+554
CAROLYN DAWN JOHNSON I Don't Want... (Arista)	+524

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE STRAIT Living And Living Well (MCA)	+537
ALAN JACKSON Drive (For Daddy Gene) (Arista)	+399
BRAD PAISLEY I'm Gonna Miss Her (Arista)	+299
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	+270
TOBY KEITH My List (DreamWorks)	+268
LONESTAR Not A Day Goes By (BNA)	+263
W. NELSON/L. A. WOMACK Mendocino... (Lost Highway/Mercury)	+225
BROOKS & DUNN Long Goodbye (Arista)	+194
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	+191
KEVIN DENNEY That's Just Jessie (Lyric Street)	+173

Breakers

- GARY ALLAN**
The One (MCA)
10 Adds • Moves 30-26
 - WILLIE NELSON/LEE ANN WOMACK**
Mendocino County Line (Lost Highway/Mercury)
20 Adds • Moves 32-28
 - BRAD MARTIN**
Before I Knew Better (Epic)
4 Adds • Moves 37-34
 - SHANNON LAWSON**
Goodbye On A Bad Day (MCA)
7 Adds • Moves 33-30
- Songs ranked by total plays

R&R/Mediabase 38-36

Billboard/Monitor 43*-40*

PAT GREEN "Three Days"

• **CMT VIDEO WORLD PREMIERE!**

• **ADD!**

• **3/23 "ON THE VERGE"**

10 NEW ADDS THIS WEEK:

WKHX	KNIX	KYGO	WHOK	KIIM
WRBT	KMDL	WDRM	WFBE	KXKS

ALREADY BREAKING AT:

KZLA	KPLX	KSCS	KIKK	KILT	WRBQ	KWJJ
KBEQ	KAJA	KUBL	KASE	...	and many more!	

"Three Days' is a huge hit! It's refreshing and cool! And the research shows it's rock solid." —Cody Allen, KPLX/Dallas

Appearing on Miller Lite's National TV campaign



March 15, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TIM MCGRAW The Cowboy In Me (Curb)	1338	-10	48873	16	36/0
3	2	MARTINA MCBRIDE Blessed (RCA)	1317	0	48130	19	36/0
2	3	BROOKS & DUNN Long Goodbye (Arista)	1310	-14	46777	20	36/0
5	4	KENNY CHESNEY Young (BNA)	1272	+78	46917	11	36/0
4	5	CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	1248	+2	46256	25	36/0
8	6	TOBY KEITH My List (DreamWorks)	1185	+81	44200	10	36/0
5	7	RASCAL FLATTS I'm Movin' On (Lyric Street)	1180	+100	44087	24	36/0
6	8	DIXIE CHICKS Some Days You Gotta Dance (Monument)	1112	-39	40794	22	35/0
10	9	PHIL VASSAR That's When I Love You (Arista)	1108	+76	40907	21	36/0
11	10	TOMMY SHANE STEINER What If She's An Angel (RCA)	1093	+67	41122	11	36/0
7	11	JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	965	-151	34415	26	30/0
13	12	GARTH BROOKS & TRISHA YEARWOOD Squeeze Me In (Capitol)	877	+24	33120	8	36/0
15	13	TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	862	+74	32275	11	36/2
16	14	ALAN JACKSON Drive (For Daddy Gene) (Arista)	854	+117	32937	6	36/0
14	15	EMERSON DRIVE I Should Be Sleeping (DreamWorks)	836	+21	31101	19	35/0
17	16	CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	788	+61	29545	13	35/2
19	17	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	719	+65	27049	21	33/1
18	18	KEVIN DENNEY That's Just Jessie (Lyric Street)	709	+44	26652	14	35/1
26	19	GEORGE STRAIT Living And Living Well (MCA)	647	+152	25091	4	35/2
20	20	CHELY WRIGHT Jezebel (MCA)	609	+30	23196	13	33/1
23	21	LONESTAR Not A Day Goes By (BNA)	599	+60	22724	9	33/0
22	22	TAMMY COCHRAN I Cry (Epic)	596	+47	23155	14	33/1
24	23	TRICK PONY Just What I Do (H2E/WB)	545	+17	20885	10	34/1
27	24	GARY ALLAN The One (MCA)	469	+28	17673	9	33/1
28	25	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	390	+12	14951	8	25/0
30	26	KELLIE COFFEY When You Lie Next To Me (BNA)	383	+9	14496	12	29/5
29	27	MARK WILLS W/JAMIE O'NEAL I'm Not Gonna Do... (Mercury)	381	+6	14720	16	21/0
34	28	W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	370	+66	13582	7	27/3
38	29	BRAD PAISLEY I'm Gonna Miss Her (Arista)	327	+175	12533	3	28/8
32	30	SHANNON LAWSON Goodbye On A Bad Day (MCA)	324	+10	11910	7	29/2
31	31	MARK MCGUINN She Doesn't Dance (VFR)	315	-27	11891	17	18/0
33	32	REBA MCENTIRE Sweet Music Man (MCA)	275	-37	10462	9	18/0
35	33	TRACE ADKINS Help Me Understand (Capitol)	254	+24	9955	5	25/3
40	34	SARA EVANS I Keep Looking (RCA)	221	+134	8591	3	22/9
37	35	PAT GREEN Three Days (Republic)	217	+58	8624	4	22/6
36	36	MARK CHESNUTT She Was (Columbia)	187	+25	6900	7	18/2
40	37	CLINT BLACK Money Or Love (RCA)	142	+13	4286	4	12/0
39	38	TY HERNDON Heather's Wall (Epic)	131	-4	5184	12	9/0
42	39	BRAD MARTIN Before I Knew Better (Epic)	125	+15	4932	5	16/3
41	40	BRIAN MCCOMAS I Could Never Love You Enough (Lyric Street)	106	-5	3221	6	11/0
47	41	SHEDAISY Get Over Yourself (Lyric Street)	92	+23	3433	2	14/8
44	42	SAWYER BROWN Circles (Curb)	91	+5	3507	6	8/0
49	43	MONTGOMERY GENTRY Didn't I (Columbia)	79	+22	2677	2	9/3
48	44	TRACY LAWRENCE What A Memory (Atlantic/WB)	79	+16	3370	6	8/0
45	45	EARL THOMAS CONLEY Love's The Only Voice (I'm...) (Sunbird)	70	-2	3375	3	7/0
Debut	46	JAMIE O'NEAL Frantic (Mercury)	61	+20	2177	1	9/4
46	47	MINDY MCCREADY Maybe, Maybe Not (Capitol)	57	-14	2091	6	7/0
Debut	48	LITTLE BIG TOWN Don't Waste My Time (Monument)	50	+19	1897	1	7/3
50	49	SHANNON BROWN Untangle My Heart (BNA)	47	-1	1822	2	4/0
-	50	CYNDI THOMSON But I Want To (Capitol)	44	0	1144	5	1/0

36 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 3/3-Saturday 3/9.
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Most Added.

ARTIST TITLE LABEL(S)	ADDS
SARA EVANS I Keep Looking (RCA)	9
BRAD PAISLEY I'm Gonna Miss Her (Arista)	8
SHEDAISY Get Over Yourself (Lyric Street)	8
PAT GREEN Three Days (Republic)	6
KELLIE COFFEY When You Lie Next To Me (BNA)	5
JAMIE O'NEAL Frantic (Mercury)	4
W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	3
TRACE ADKINS Help Me Understand (Capitol)	3
BRAD MARTIN Before I Knew Better (Epic)	3
MONTGOMERY GENTRY Didn't I (Columbia)	3
LITTLE BIG TOWN Don't Waste My Time (Monument)	3
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	2
CAROLYN DAWN JOHNSON I Don't Want You... (Arista)	2
GEORGE STRAIT Living And Living Well (MCA)	2
SHANNON LAWSON Goodbye On A Bad Day (MCA)	2
MARK CHESNUTT She Was (Columbia)	2
HOMETOWN NEWS Minivan (VFR)	2
JAMESON CLARK Still Smokin' (Capitol)	2
JOE DIFFIE This Pretender (Monument)	2
MCBRIDE & THE RIDE Anything That... (Dualtone)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRAD PAISLEY I'm Gonna Miss Her (Arista)	+175
GEORGE STRAIT Living And Living Well (MCA)	+152
SARA EVANS I Keep Looking (RCA)	+134
ALAN JACKSON Drive (For Daddy Gene) (Arista)	+117
RASCAL FLATTS I'm Movin' On (Lyric Street)	+100
TOBY KEITH My List (DreamWorks)	+81
KENNY CHESNEY Young (BNA)	+78
PHIL VASSAR That's When I Love You (Arista)	+76
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	+74
TOMMY SHANE STEINER What If She's An Angel (RCA)	+67
W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	+66
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	+65
CAROLYN DAWN JOHNSON I Don't Want You... (Arista)	+61
LONESTAR Not A Day Goes By (BNA)	+60
PAT GREEN Three Days (Republic)	+58
TAMMY COCHRAN I Cry (Epic)	+47
KEVIN DENNEY That's Just Jessie (Lyric Street)	+44
TOBY KEITH I'm Just Talkin' About... (DreamWorks)	+32
GEORGE JONES 50,000 Names (Bandit/BNA)	+31
CHELY WRIGHT Jezebel (MCA)	+30
GARY ALLAN The One (MCA)	+28
MARK CHESNUTT She Was (Columbia)	+25
G. BROOKS & T. YEARWOOD Squeeze Me In (Capitol)	+24
TRACE ADKINS Help Me Understand (Capitol)	+24
SHEDAISY Get Over Yourself (Lyric Street)	+23
MONTGOMERY GENTRY Didn't I (Columbia)	+22
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	+21
JOE DIFFIE This Pretender (Monument)	+21
JAMIE O'NEAL Frantic (Mercury)	+20
LITTLE BIG TOWN Don't Waste My Time (Monument)	+19



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R&R Bullseye Country Callout®

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES March 15, 2002

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of February 10-16.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
STEVE HOLY Good Morning Beautiful (Curb)	53.5%	75.5%	10.0%	98.5%	5.5%	7.5%
PHIL VASSAR That's When I Love You (Arista)	34.3%	73.3%	16.5%	98.3%	5.0%	3.5%
JO DEE MESSINA/TIM MCGRAW Bring On The Rain (Curb)	48.0%	72.8%	12.8%	99.3%	4.8%	9.0%
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	39.5%	72.0%	16.8%	97.8%	5.3%	3.8%
TIM MCGRAW Cowboy In Me (Curb)	39.3%	71.0%	20.5%	98.5%	5.3%	1.8%
TOBY KEITH My List (DreamWorks)	33.0%	68.8%	19.8%	96.5%	6.8%	1.3%
MARTINA MCBRIDE Blessed (RCA)	38.5%	67.8%	19.3%	99.0%	6.8%	5.3%
BROOKS & DUNN Long Goodbye (Arista)	35.5%	67.3%	21.3%	98.5%	6.0%	4.0%
DIXIE CHICKS Some Days You Gotta Dance (Monument)	36.5%	66.5%	18.0%	97.3%	8.8%	4.0%
TOMMY SHANE STEINER What If She's An Angel (RCA)	29.0%	62.8%	24.8%	96.3%	6.5%	2.3%
STEVE AZAR I Don't Have To Be Me... (Mercury)	26.5%	62.5%	23.8%	96.8%	7.0%	3.5%
CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	28.3%	61.0%	23.5%	98.0%	10.5%	3.0%
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	28.8%	60.5%	23.3%	96.0%	9.3%	3.0%
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	29.0%	59.3%	23.0%	96.0%	10.8%	3.0%
GEORGE STRAIT Living And Living Well (MCA)	22.3%	59.0%	22.3%	88.0%	4.8%	2.0%
TAMMY COCHRAN I Cry (Epic)	22.8%	57.0%	27.3%	96.0%	9.5%	2.3%
LONESTAR Not A Day Goes By (BNA)	25.3%	56.3%	24.8%	90.8%	6.5%	3.3%
TY HERNDON Heather's Wall (Epic)	19.8%	55.5%	25.0%	92.8%	9.8%	2.5%
MARK WILLS/JAMIE ONEAL I'm Not Gonna Do... (Mercury)	17.3%	55.5%	30.0%	96.0%	8.0%	2.5%
KELLIE COFFEY When You Lie Next To Me (BNA)	20.8%	54.5%	27.8%	93.0%	8.8%	2.0%
KEVIN DENNEY That's Just Jessie (Lyric Street)	18.0%	54.3%	30.8%	94.8%	8.0%	1.8%
ALAN JACKSON Drive (Arista)	23.3%	54.0%	25.0%	90.3%	9.5%	1.8%
RASCAL FLATTS I'm Movin' On (Lyric Street)	19.5%	52.5%	28.0%	93.5%	10.3%	2.8%
CYNDI THOMSON I Always Liked That Best (Capitol)	23.0%	51.5%	25.3%	93.3%	13.0%	3.5%
KENNY CHESNEY Young (BNA)	21.0%	50.8%	25.5%	90.3%	10.0%	4.0%
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	15.0%	47.8%	29.3%	87.5%	9.5%	1.0%
BLAKE SHELTON All Over Me (Warner Bros.)	21.3%	47.5%	28.3%	96.3%	15.3%	5.3%
GARTH BROOKS/TRISHA YEARWOOD Squeeze Me In (Capitol)	21.3%	46.0%	27.8%	93.3%	14.5%	5.0%
MARK MCGUINN She Doesn't Dance (VFR)	13.8%	46.0%	30.0%	87.0%	8.5%	2.5%
CHELY WRIGHT Jezebel (MCA)	18.5%	45.3%	29.8%	93.5%	14.5%	4.0%
SHANNON LAWSON Goodbye on a Bad Day (MCA)	13.8%	45.3%	31.0%	85.8%	7.8%	1.8%
GARY ALLAN The One (MCA)	14.3%	45.0%	34.8%	93.0%	11.8%	1.5%
REBA MCENTIRE Sweet Music Man (MCA)	16.5%	41.5%	28.8%	87.0%	12.8%	4.0%
TRICK PONY Just What I Do (Warner Bros.)	12.0%	38.3%	29.5%	84.8%	13.3%	3.8%
W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	8.8%	32.8%	34.0%	80.5%	10.5%	3.3%



Password of the Week: Corbin

Question of the Week: Did you watch the Grammy Awards on television? If so, on a scale of 1-5 — with 1 meaning you thought it was a terrible show and 5 meaning you thought it was a great show — how would you rate the Grammy Awards show?

Total

Watched the show: 34%
5. Liked it a lot: 17%
4. Liked it: 38%
3. It was ok: 37%
2 & 1. Did not like it: 8%
P1

Watched the show: 36%
5. Liked it a lot: 18%
4. Liked it: 43%
3. It was ok: 30%
2 & 1. Did not like it: 9%
P2

Watched the show: 29%
5. Liked it a lot: 17%
4. Liked it: 24%
3. It was ok: 53%
2 & 1. Did not like it: 6%
P2

Male

Watched the show: 25%
5. Liked it a lot: 27%
4. Liked it: 32%
3. It was ok: 28%
2 & 1. Did not like it: 13%
P2

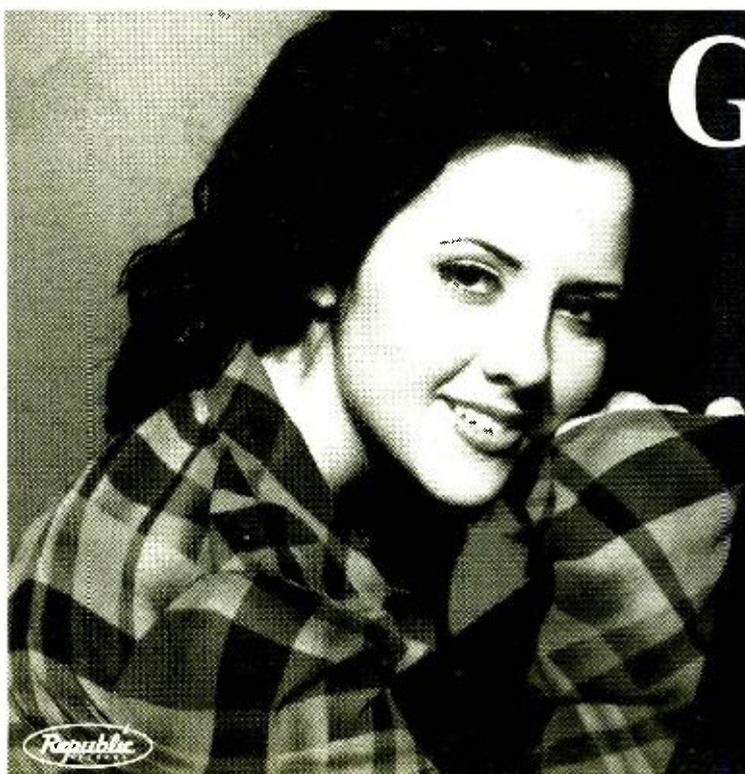
Female

Watched the show: 42%
5. Liked it a lot: 10%
4. Liked it: 41%
3. It was ok: 44%
2 & 1. Did not like it: 5%
25-34

Watched the show: 35%
5. Liked it a lot: 10%
4. Liked it: 26%
3. It was ok: 48%
2 & 1. Did not like it: 16%
35-44

Watched the show: 31%
5. Liked it a lot: 19%
4. Liked it: 32%
3. It was ok: 40%
2 & 1. Did not like it: 9%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot. In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female... 1/3 each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. **WEST:** Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2002 R&R Inc. © 2002 Bullseye Marketing Research Inc.



GABBIE NOLEN

“ALMOST THERE”

Going For Adds 3/18

Couldn't Wait:

KPLX/Dallas

KEEY/Minneapolis

WBEE/Rochester

WPUR/Atlantic City

“Lots of calls to Wolf-land on ‘Almost There’. I think people can relate to the lyrics. Who hasn’t heard ‘it’s my way or the highway’! The girl in the song goes for the latter! And Gabbie delivers the message in a simple, sincere fashion.”

— Cody Alan/KPLX



I've been hearing a buzz about Little Big Town for a year and a half, and I finally witnessed for myself what all the talk was about when the Monument promotion team brought them to Tampa for a mini-concert in our conference room. After hearing them perform live and seeing the reaction of everybody else in the room, I decided to run with the single and added it immediately as a Q105 power cut.

"Don't Waste My Time" has an ear-pleasing, fresh sound that jumps off the radio and is clicking with the audience. Beyond this single, Monument will be able to go to the well many times on Little Big Town's upcoming project, which is chock-full of radio-friendly material. Little Big Town are poised to be one of this year's big success stories, and Country radio should embrace them now!

C O U N T R Y
FLASHBACK

1 YEAR AGO

• No. 1: "You Shouldn't Kiss Me Like This" — Toby Keith

5 YEARS AGO

• No. 1: "She's Taken A Shine" — John Berry

10 YEARS AGO

• No. 1: "Dallas" — Alan Jackson

15 YEARS AGO

• No. 1: "You've Got The Touch" — Alabama (second week)

20 YEARS AGO

• No. 1: "Bobbie Sue" — Oak Ridge Boys

25 YEARS AGO

• No. 1: "Torn Between Two Lovers" — Mary MacGregor

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The New Album Gallery



Lorrie Morgan

The Color Of Roses (Image Entertainment)

Promoting the idea that good music is good music, Lorrie Morgan has shown little evidence that she worries much about the line between country and pop. Instead, she's built her career on excellent song choices and a willingness to push her music in some interesting directions. *The Color of Roses* is Morgan's first-ever live recording. In addition to being released as a two-CD set, the project is available on DVD and VHS. Morgan was backed by her road band and an orchestra added just for the recording, which took place at Nashville's Tennessee Performing Arts Center. The CD is filled with new versions of Morgan's hits, and it also contains several cover tunes that run the range from "Harper Valley PTA" and "Help Me Make It Through the Night" to such standards as "Good Morning Heartache" and "Fly Me to the Moon." Among the hits included: "What Part of No Don't You Understand?" "Except for Monday," "Something in Red" and "Watch Me."



Various Artists

Brewed In Texas (Compadre Records)

One of the more interesting aspects of live entertainment during the recent Country Radio Seminar in Nashville was an increased presence from the Lone Star State. This new 20-track compilation, *Brewed in Texas*, features Cooder Graw and Cory Morrow, two of the Texas acts who made a strong showing during CRS. The collection also features the single "One Bud Wiser" by John Rich, a former member of Lonestar and writer of the band's hit "Come Cryin' to Me." Other highlights include a new recording of Merle Haggard's "I Think I'll Just Stay Here and Drink" by an all-star crew featuring Kevin Fowler, Jason Boland, Clay Blaker and Seth James. Previously unreleased songs were provided by Cooder Graw, Hayes Carll, John Evans and the band Cross Canadian Ragweed. The CD also features previously released songs from a cross section of artists that includes such familiar names as Todd Snider, Jerry Jeff Walker, Chris Wall and Rusty Wier.



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America's Best Testing Country Song Among Persons 25-54
For The Week Ending 3/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	12+	Familiarity	Burn
ALAN JACKSON Where Were You (When...)(Arista)	4.58	4.51	99%	35%	4.27	99%	47%
TOBY KEITH My List(DreamWorks)	4.38	4.37	93%	9%	4.27	93%	11%
BROOKS & DUNN The Long Goodbye(Arista)	4.33	4.27	97%	18%	4.21	97%	21%
ALAN JACKSON Drive (For Daddy Gene)(Arista)	4.31	4.23	81%	5%	4.26	77%	6%
STEVE HOLY Good Morning Beautiful(Curb)	4.30	4.25	99%	30%	4.25	99%	32%
BRAD PAISLEY Wrapped Around(Arista)	4.30	4.20	99%	27%	4.15	99%	32%
CHRIS CAGLE I Breathe In, I Breathe Out(Capitol)	4.29	4.23	97%	17%	4.18	97%	20%
RASCAL FLATTS I'm Movin' On(Lyric Street)	4.27	4.24	94%	17%	4.22	96%	19%
KENNY CHESNEY Young(BNA)	4.27	4.17	92%	12%	4.29	93%	13%
TIM MCGRAW The Cowboy In Me(Curb)	4.26	4.18	98%	22%	4.22	98%	24%
JO DEE MESSINA W/TIM MCGRAW Bring On The Rain(Curb)	4.25	4.20	99%	28%	4.11	99%	31%
MARTINA MCBRIDE Blessed(RCA)	4.16	4.16	97%	26%	4.10	97%	27%
GEORGE STRAIT Living And Living Well(MCA)	4.13	-	57%	4%	4.13	47%	3%
LONESTAR Not A Day Goes By(BNA)	4.12	4.06	77%	10%	4.10	73%	9%
TOMMY SHANE STEINER What If She's An Angel(RCA)	4.11	4.14	88%	13%	4.13	89%	14%
MARK WILLS W/JAMIE O'NEAL ...Anything Without You(Mercury)	4.09	3.99	75%	8%	4.07	75%	9%
PHIL VASSAR That's When I Love You(Arista)	4.07	3.99	88%	12%	4.04	87%	13%
STEVE AZAR I Don't Have To Be Me Til Monday(Mercury)	4.06	3.99	87%	12%	4.08	85%	11%
EMERSON DRIVE I Should Be Sleeping(DreamWorks)	4.01	3.98	88%	14%	4.07	87%	13%
TRAVIS TRITT Modern Day Bonnie And Clyde(Columbia)	3.98	3.78	92%	16%	3.82	90%	18%
TRICK PONY Just What I Do(H2E/WB)	3.95	3.83	80%	14%	3.94	78%	13%
KELLIE COFFEY When You Lie Next To Me(BNA)	3.93	-	56%	8%	3.92	54%	8%
CAROLYN DAWN JOHNSON I Don't Want You To Go(Arista)	3.92	3.79	82%	16%	4.01	81%	14%
KEVIN DENNEY That's Just Jessie(Lyric Street)	3.85	3.78	75%	9%	3.86	75%	10%
DIXIE CHICKS Some Days You Gotta Dance(Monument)	3.82	3.77	97%	32%	3.82	97%	33%
TAMMY COCHRAN I Cry(Epic)	3.81	3.80	78%	14%	3.84	78%	14%
CHELY WRIGHT Jezebel(MCA)	3.79	3.81	89%	20%	3.88	89%	19%
BLAKE SHELTON All Over Me(Warner Bros.)	3.77	3.69	92%	26%	3.74	92%	26%
GARTH BROOKS W/TRISHA YEARWOOD Squeeze Me In(Capitol)	3.77	3.69	87%	19%	3.69	87%	20%
CYNDI THOMSON I Always Liked That Best(Capitol)	3.63	3.48	88%	28%	3.79	89%	23%

Total sample size is 800 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs are ranked by favorability among persons 25-54. Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STEVE HOLY Good Morning Beautiful(Curb)	4383
BRAD PAISLEY Wrapped Around(Arista)	3189
ALAN JACKSON Where Were You (When...)(Arista)	2670
TOBY KEITH I Wanna Talk About Me(DreamWorks)	2475
GEORGE STRAIT Run(MCA)	2466
AARON TIPPIN Where Stars And Stripes...(Lyric Street)	2244
JOE DIFFIE In Another World(Monument)	2115
BROOKS & DUNN Only In America(Arista)	1890
CYNDI THOMSON I Always Liked That Best(Capitol)	1559
TRAVIS TRITT Love Of A Woman(Columbia)	1549
BLAKE SHELTON All Over Me(Warner Bros.)	1531
TRACE ADKINS I'm Tryin'(Capitol)	1513
ALAN JACKSON Where I Come From(Arista)	1510
DAVID BALL Riding With Private Malone(Dualtone)	1501
BLAKE SHELTON Austin(Warner Bros.)	1465
TRICK PONY On A Night Like This(H2E/WB)	1465
TRACY BYRD Just Let Me Be In Love(RCA)	1414
GARTH BROOKS Wrapped Up In You(Capitol)	1340

New & Active

- MONTGOMERY GENTRY** Didn't I (Columbia)
Total Plays: 159, Total Stations: 20, Adds: 9
- NICKEL CREEK** The Lighthouse's Tale (Sugar Hill/Vanguard)
Total Plays: 133, Total Stations: 11, Adds: 0
- JOANNA JANE'T** Since I've Seen You Last (DreamWorks)
Total Plays: 116, Total Stations: 21, Adds: 5
- JOE NICHOLS** The Impossible (Universal South)
Total Plays: 115, Total Stations: 19, Adds: 14
- DAVID BALL** She Always Talked About Mexico (Dualtone)
Total Plays: 100, Total Stations: 16, Adds: 1
- SHANNON BROWN** Untangle My Heart (BNA)
Total Plays: 99, Total Stations: 11, Adds: 0
- JEFF CARSON** Until We Fall Back In Love... (Curb)
Total Plays: 68, Total Stations: 25, Adds: 18
- JAMESON CLARK** Still Smokin' (Capitol)
Total Plays: 22, Total Stations: 13, Adds: 12
- MCBRIDE & THE RIDE** ...Touches You (Dualtone)
Total Plays: 10, Total Stations: 15, Adds: 14

Songs ranked by total points.

Keep Your Combo....

Continued from Page 106

sounds allow the PIs of each station to have a home where they feel comfortable enough to spend lots of time.

As proof, Logan proudly points to the combined 12+ shares that have gone from a low of 13.2 in fall '99 to 14.6, 13.6, 14.7, 16.9, 16.2 and 17.1. "That's growth," he says. "During that time WESC's TSL went from eight hours to nine hours and 15 minutes. WSSL's TSL has gone from eight hours to eight and a half hours."

What else is behind the increases? "With WSSL, it's the morning show," Logan says. "We've got the morning show right, and people are making appointments to come back to

it now. The TSL increases aren't longer listening in specific spans: it's more days of listening.

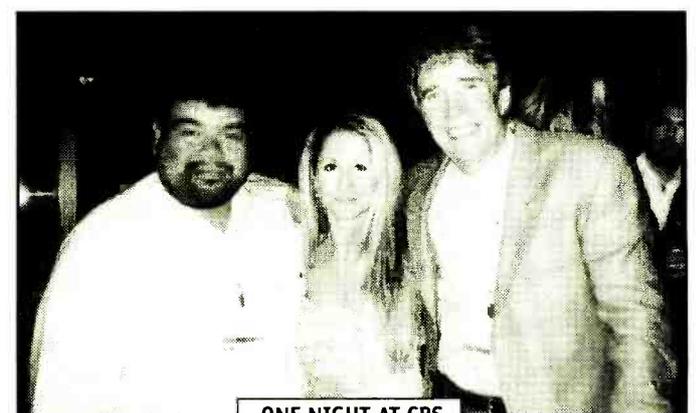
"WESC's TSL increase has come from the uniqueness of the music and the uniqueness of the format. Listeners don't have to flip around to find a song they like. They are actually enjoying the music. The PIs are much more satisfied with WESC than they were.

"When we were competing against WESC, our research showed that even its PIs were pretty unhappy with the radio station. It was trying too hard to be like WSSL, and WESC's PIs were trying real hard to get away from WSSL. We changed WESC and focused on the audience, giving them what they want. They've responded by spending more time with it."

Editor's Comment

There aren't many Country combos doing as well as WSSL & WESC. KASE & KVET/Austin come to mind, and we will focus on their success in the coming weeks. There, as in Greenville, you will see that success comes from a concerted effort to make the two stations different.

Interestingly, as first discussed here over two years ago, it's not about targeting age demos, it's about creating stations that have different skews with regard to sex. And, as Logan emphasized, it's also about each station making a strong commitment to its respective audience. Many combos are so close, it takes a programmer to hear the difference. Maybe that's the problem.



ONE NIGHT AT CRS

KTEX/McAllen PD Jo Jo Cerda, H2E/Warner Bros. recording artist Heidi Newfield of Trick Pony and American Country Countdown host Bob Kingsley caught up with each other at the Country Radio Seminar in Nashville. Pictured (l-r) are Cerda, Newfield and Kingsley.

Country Playlists

March 15, 2002 R&R • 115

MARKET #1
WYNY/New York
Big City
(914) 592-1071
Mitchell
12+ Cume 402,300



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
40	40	BROOKS & DUNN/Long Goodbye	10560
35	38	DIXIE CHICKS/Some Days You...	10032
31	36	CHRIS CAGLE/Breathe In...	9504
37	35	TIM MCGRAW/The Cowboy In Me	9240
29	31	TOBY KEITH/My List	8184
30	31	RASCAL FLATTS/In Movin' On	8184
33	30	MARTINA MCBRIDE/Blessed	7920
30	30	PHIL VASSAR/That's When I...	7920
22	29	KENNY CHESNEY/Young	7656
23	29	BROOKS & YEARWOOD/Squeeze Me In	6072
23	29	CHELY WRIGHT/Jezabel	6072
21	29	CAROLYN DAWN JOHNSON/Don't Want You...	6072
20	29	EMERSON DRIVE/Should Be Sleeping	5808
22	27	ANDY GRIGGS/Tonight I Wanna...	5808
22	27	WILLS W/ONEAL/In A Night Like This	5808
22	27	TRAVIS TRITT/Modern Day Bonnie...	5808
16	21	TRICK PONY/Just What I Do	5544
21	21	MARK MCGUINN/She Doesn't Dance	5544
22	20	EMERSON DRIVE/Should Be Sleeping	5240
20	20	TAMMY COCHRAN/Cry	5240
20	20	TOMMY SHANE STEINER/What If She's An...	5240
19	19	MESSINA W/MCGRAW/Bring On The Rain	5016
18	18	KEVIN DENNEY/That's Just Jessie	4752
17	18	NELSON & WOMACK/Mendocino County...	4488
16	16	BLAKE SHELTON/All Over Me	4224
16	16	REBA MCKENTRE/Sweet Music Man	4224
16	16	GARY ALLAN/Man Of Me	4224
16	16	AARON TIPPIN/Where Stars And...	3960
14	15	STEVE HOLY/Good Morning...	3960
14	15	LONESTAR/Not A Day Goes By	3696
14	14	TRACY BYRD/Just Let Me Be In	3696
14	14	ALAN JACKSON/Drive (For Daddy...)	3696
13	14	KEITH URBAN/Where The Backstop...	3432
8	13	TRISHA YEARWOOD/I Would've Loved	3432
14	13	GEORGE STRAIT/Living And Living...	3432
15	13	JOE DUFFIE/In Another World	3432
17	13	GARTH BROOKS/Wrapped Up In You	3432
17	13	BRAD PAISLEY/Wrapped Around	3432
12	12	DAVID BALL/Riding With...	3168
12	12	CYNDI THOMSON/Always Liked...	3168

MARKET #2
KZLA/Los Angeles
Emmis
(323) 882-8000
Durtis/Campes
12+ Cume 729,600



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
46	45	TIM MCGRAW/The Cowboy In Me	18810
41	45	RASCAL FLATTS/In Movin' On	17556
41	41	STEVE HOLY/Good Morning...	17138
37	37	PHIL VASSAR/That's When I...	15466
37	37	TOBY KEITH/My List	15466
35	35	BROOKS & DUNN/Long Goodbye	14630
34	34	GARTH BROOKS/Wrapped Up In You	14212
33	33	CHRIS CAGLE/Breathe In...	13794
32	32	MESSINA W/MCGRAW/Bring On The Rain	13376
31	31	DIXIE CHICKS/Travelin' Soldier	12958
30	30	MARTINA MCBRIDE/Blessed	12540
29	29	DIXIE CHICKS/Some Days You...	12122
26	26	TOMMY SHANE STEINER/What If She's An...	10968
23	23	ALAN JACKSON/Where Were You	9614
22	22	AARON TIPPIN/Where Stars And...	9614
20	20	EMERSON DRIVE/Should Be Sleeping	8360
19	19	KENNY CHESNEY/Young	7942
18	18	BROOKS & YEARWOOD/Squeeze Me In	7524
18	18	JESSICA ANDREWS/Who I Am	7524
18	18	CAROLYN DAWN JOHNSON/Don't Want You...	7524
17	17	TRAVIS TRITT/Modern Day Bonnie...	7106
17	17	SHEADY/Get Over Yourself	7106
16	16	TRAVIS TRITT/Modern Day Bonnie...	6688
16	16	FAITH HILL/The Way You Love Me	6688
16	16	STEVE AZARI/Don't Have To	6688
15	15	BROOKS & DUNN/Only In America	6270
15	15	TOBY KEITH/Wanna Talk	6240
14	14	DAVID BALL/Riding With...	5852
14	14	RASCAL FLATTS/Prayin' For Daylight	5852
13	13	PHIL VASSAR/Just Another Day	5434
13	13	SARA EVANS/Born To Fly	5434
12	12	LEE ANN WOMACK/I Hope You Dance	5016
12	12	LEANN RIMES/Need You	5016
12	12	ALAN JACKSON/Drive (For Daddy...)	5016
11	11	LONESTAR/In Already There	4598
11	11	TIM MCGRAW/Grown Men Don't Cry	4598
11	11	TAMMY COCHRAN/Cry	4598
11	11	DIXIE CHICKS/Without You	4598
11	11	CHELY WRIGHT/Jezabel	4598
11	11	SHANNON LAWSON/Goodbye On A Bad Day	4598

MARKET #3
WUSN/Chicago
Infinity
(312) 649-0099
Case/Biondo
12+ Cume 594,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
45	46	TIM MCGRAW/The Cowboy In Me	15272
41	45	CHRIS CAGLE/Breathe In...	14940
44	44	STEVE HOLY/Good Morning...	14638
40	40	BROOKS & DUNN/Long Goodbye	13260
23	39	TOBY KEITH/My List	12948
37	37	PHIL VASSAR/That's When I...	12264
45	36	JOE DUFFIE/In Another World	11952
47	28	BRAD PAISLEY/Wrapped Around	9296
41	26	MESSINA W/MCGRAW/Bring On The Rain	8632
22	25	KENNY CHESNEY/Young	8300
26	24	ALAN JACKSON/Drive (For Daddy...)	7968
25	24	BROOKS & YEARWOOD/Squeeze Me In	7968
24	23	MARTINA MCBRIDE/Blessed	7636
24	23	DIXIE CHICKS/Some Days You...	7636
22	22	CYNDI THOMSON/Always Liked...	7304
24	22	RASCAL FLATTS/In Movin' On	7304
25	22	EMERSON DRIVE/Should Be Sleeping	7304
16	22	NELSON & WOMACK/Mendocino County...	7304
24	22	TRAVIS TRITT/Modern Day Bonnie...	7304
23	21	TOMMY SHANE STEINER/What If She's An...	6972
14	19	SHEADY/Get Over Yourself	6328
12	18	LONESTAR/Not A Day Goes By	5976
18	18	IAMMY COCHRAN/Cry	5976
14	16	GEORGE STRAIT/Run	5312
16	15	BLAKE SHELTON/All Over Me	4980
15	15	TRICK PONY/On A Night Like This	4980
15	15	AARON TIPPIN/Where Stars And...	4980
13	14	CAROLYN DAWN JOHNSON/So Complicated	4648
14	14	GARTH BROOKS/Wrapped Up In You	4648
14	14	TRACE ADKINS/In My Trun	4648
15	14	GEORGE STRAIT/Living And Living...	4648
12	14	BROOKS & DUNN/Only In America	4648
8	14	ALAN JACKSON/Where I Come From	4648
14	14	TRAVIS TRITT/Modern Day Bonnie...	4648
16	13	TOBY KEITH/Wanna Talk	4316
22	13	TRACY BYRD/Just Let Me Be In	4316
15	12	DARRYL WORLEY/Just Miss My Friend	4316
12	12	BLAKE SHELTON/Austin	4316
8	11	SARA EVANS/Born To Fly	3652
5	9	TRICK PONY/Just What I Do	2988

MARKET #5
KPLX/Dallas-Ft. Worth
Susquehanna
(214) 526-2400
Williams/Rivers/Alan
12+ Cume 584,000



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
55	55	KENNY CHESNEY/Young	18755
19	55	CHRIS CAGLE/Breathe In...	18755
53	53	KEVIN DENNEY/That's Just Jessie	18073
48	52	JACKSON & STRAIT/Designated Drinker	17732
56	51	TOBY KEITH/My List	17391
39	49	PAT GREEN/Carry On	16709
34	48	DIXIE CHICKS/Walk Softly On	12958
34	48	TRACY BYRD/Just Let Me Be In	11594
53	33	TIM MCGRAW/The Cowboy In Me	11253
33	32	EMERSON DRIVE/Should Be Sleeping	10912
31	30	ALAN JACKSON/Drive (For Daddy...)	10571
31	30	GEORGE STRAIT/Living And Living...	10230
25	27	JAMIE O'NEAL/Frantic	9207
24	25	MARTINA MCBRIDE/Blessed	8525
24	24	CHELY WRIGHT/Jezabel	8184
24	24	NELSON & WOMACK/Mendocino County...	8184
24	24	BROOKS & DUNN/My Heart Is Lost	8184
28	22	DERYL DODD/Pearl Snaps	7502
18	20	BRAD PAISLEY/Wrapped Around	6820
24	19	GABRIEL NOLEN/Almost There	6479
30	18	BROOKS & DUNN/Long Goodbye	6138
17	17	TOBY KEITH/My List	5797
16	17	KEITH URBAN/Where The Backstop...	5797
16	16	TRACE ADKINS/Help Me Understand	5456
15	14	BROOKS & DUNN/Only In America	5115
15	14	BROOKS & DUNN/An I Nothing	4774
14	14	CLAY WALKER/You Ever Feel	4774
16	14	G. JONES & G. BROOKS/Beer Run	4774
14	13	GEORGE STRAIT/Run	4433
8	13	STEVE HOLY/Good Morning...	4433
12	13	ALAN JACKSON/Where I Come From	4433
14	12	RADNEY FOSTER/In 1980	4092
11	11	GREEN & MORROW/Texas On My Mind	3751
8	11	LONESTAR/In Already There	3751
11	11	MESSINA W/MCGRAW/Bring On The Rain	3751
4	11	TRAVIS TRITT/Modern Day Bonnie...	3751
9	11	TRAVIS TRITT/Modern Day Bonnie...	3751
10	11	TIM MCGRAW/Grown Men Don't Cry	3410
12	10	PAT GREEN/Carry On	3410
10	9	ALAN JACKSON/Where Were You...	3069

MARKET #5
KSCS/Dallas-Ft. Worth
ABC
(817) 640-1963
James/O'Brian
12+ Cume 462,000



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
29	44	KENNY CHESNEY/Young	10912
31	41	CHRIS CAGLE/Breathe In...	10168
19	40	BROOKS & DUNN/Long Goodbye	9920
51	38	ALAN JACKSON/Drive (For Daddy...)	9424
42	37	TOBY KEITH/My List	9176
51	35	TIM MCGRAW/The Cowboy In Me	8184
25	30	CHELY WRIGHT/Jezabel	7410
25	29	NELSON & WOMACK/Mendocino County...	7192
38	28	GEORGE STRAIT/Living And Living...	6944
22	23	TRACY BYRD/Just Let Me Be In	5704
22	22	BROOKS & YEARWOOD/Squeeze Me In	5456
23	22	STEVE HOLY/Good Morning...	5456
24	22	BRAD PAISLEY/Wrapped Around	5456
18	21	STEVE AZARI/Don't Have To	5208
25	21	TRAVIS TRITT/Modern Day Bonnie...	5208
20	20	PHIL VASSAR/That's When I...	4960
20	20	KEVIN DENNEY/That's Just Jessie	4960
14	19	JOE DUFFIE/In Another World	4742
16	18	TOMMY SHANE STEINER/What If She's An...	4464
14	18	PAT GREEN/Carry On	4464
14	14	MESSINA W/MCGRAW/Bring On The Rain	3472
13	13	DIXIE CHICKS/Some Days You...	3224
13	13	RASCAL FLATTS/In Movin' On	3224
16	12	SOGGY BOTTOM BOYS/An I Man...	2976
10	11	GEORGE STRAIT/Run	2976
8	11	MARTINA MCBRIDE/Blessed	2728
8	11	EMERSON DRIVE/Should Be Sleeping	2728
10	11	JESSICA ANDREWS/Who I Am	2728
11	11	GREEN & MORROW/Texas On My Mind	2728
10	11	GARY ALLAN/The One	2480
10	10	KEITH URBAN/But For The Grace...	2480
8	10	DARRYL WORLEY/A Good Day To Run	2232
3	9	RADNEY FOSTER/Tonight	2232
8	9	BROOKS & DUNN/An I Nothing	2232
5	9	MARK MCGUINN/Mrs. Steven Rudy	2232
5	9	CHRIS CAGLE/Laredo	1984
8	8	TRAVIS TRITT/It's A Great Day	1984
5	8	G. JONES & G. BROOKS/Beer Run	1984
4	8	ALAN JACKSON/Where Were You...	1984
8	8	KEITH URBAN/Where The Backstop...	1984

MARKET #6
WXIU/Philadelphia
Beasley
(610) 667-9000
McKay/Jack
12+ Cume 495,500



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
46	49	BROOKS & DUNN/Long Goodbye	17640
43	44	MARTINA MCBRIDE/Blessed	15840
45	43	TIM MCGRAW/The Cowboy In Me	15480
40	40	PHIL VASSAR/That's When I...	14400
46	39	DIXIE CHICKS/Some Days You...	10400
42	39	RASCAL FLATTS/In Movin' On	10400
38	39	KENNY CHESNEY/Young	13680
26	26	TOBY KEITH/My List	9360
26	26	CHRIS CAGLE/Breathe In...	9360
20	25	CAROLYN DAWN JOHNSON/Don't Want You...	9000
24	24	TRAVIS TRITT/Modern Day Bonnie...	8640
24	24	BROOKS & YEARWOOD/Squeeze Me In	8640
24	23	TOMMY SHANE STEINER/What If She's An...	8280
18	19	KEVIN DENNEY/That's Just Jessie	6840
29	18	MESSINA W/MCGRAW/Bring On The Rain	6480
21	18	TAMMY COCHRAN/Cry	6480
16	17	TRICK PONY/Just What I Do	6120
17	16	EMERSON DRIVE/Should Be Sleeping	5760
11	16	STEVE AZARI/Don't Have To	5760
13	14	ALAN JACKSON/Drive (For Daddy...)	5040
13	13	NELSON & WOMACK/Mendocino County...	4680
10	11	CHELY WRIGHT/Jezabel	3600
10	11	KELLIE COFFEY/When You Lie Next...	3600
8	10	GEORGE STRAIT/Run	3600
4	10	GEORGE STRAIT/Living And Living...	3600
12	10	CYNDI THOMSON/Always Liked...	3600
12	10	AARON TIPPIN/Where Stars And...	3600
7	9	TRICK PONY/On A Night Like This	3240
7	9	ALAN JACKSON/Where Were You...	3240
14	9	JOE DUFFIE/In Another World	3240
5	8	MARK MCGUINN/She Doesn't Dance	2880
10	8	TRAVIS TRITT/Modern Day Bonnie...	2880
8	8	TAMMY COCHRAN/Angels In Waiting	2880
8	8	REBA MCKENTRE/It's A Survivor	2880
7	8	DIAMOND RIO/One More Day	2880
5	8	BRAD PAISLEY/Wrapped Around	2880
1	8	LONESTAR/Not A Day Goes By	2880
9	7	STEVE HOLY/Good Morning...	2520
7	7	SARA EVANS/It Could Not Ask	2520

MARKET #7
WMZQ/Washington, DC
Clear Channel
(301) 231-8231
Wyatt/Anthony
12+ Cume 515,000



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
47	47	MARTINA MCBRIDE/Blessed	12878
45	45	TIM MCGRAW/The Cowboy In Me	12330
45	45	MESSINA W/MCGRAW/Bring On The Rain	12330
40	40	STEVE HOLY/Good Morning...	10960
38	38	BRAD PAISLEY/Wrapped Around	10412
37	37	GEORGE STRAIT/Run	10138
37	37	DIXIE CHICKS/Some Days You...	10138
34	34	KENNY CHESNEY/Young	9316
34	34	STEVE AZARI/Don't Have To	9316
32	32	TRAVIS TRITT/Modern Day Bonnie...	8768
29	29	TOBY KEITH/My List	7946
28	28	RASCAL FLATTS/In Movin' On	7946
28	28	TOMMY SHANE STEINER/What If She's An...	7574
21	21	TRAVIS TRITT/Modern Day Bonnie...	7574
21	21	AARON TIPPIN/Where Stars And...	7574
20	21	TRISHA YEARWOOD/I Would've Loved	5480
19	19	BROOKS & DUNN/Long Goodbye	5206
19	19	TIM MCGRAW/Angrny All The Time	5206
15	19	TOBY KEITH/Wanna Talk	5206
15	18	BROOKS & DUNN/Only In America	4932
17	17	ALAN JACKSON/Where Were You...	4658
16	17	CHELY WRIGHT/Jezabel	4384
16	16	ALAN JACKSON/Drive (For Daddy...)	4384
16	16	TOBY KEITH/My List	4384
16	16	LONESTAR/Not A Day Goes By	4384
14	16	EMERSON DRIVE/Should Be Sleeping	4110
14	14	CHRIS CAGLE/Breathe In...	



KID KELLY

kkelly@rronline.com

Lured.com: Instant Ideas

□ The promotion website for multitasking broadcasters

In this day and age, when hyper-multitasking is the norm, not the exception, it can be very difficult to take the time to develop a creative promotion. And, quite often, there's a buy that needs to be attached to a promotion, yet you don't want to downgrade the listeners' brand expectations by putting a worthless item on the air.

That's where Lured.com (www.lured.com) comes in. This free service is a great new resource when you need a quick idea and information on how to implement it at a moment's notice. If you want to try a new promotion but you don't have time to lay out the details, you'll really like this website.

Lured.com was developed by **Sammy Simpson**, a 16-year broadcast professional who has spent the last 10 years as a marketing and promotions director for some of the biggest radio stations in the U.S., including WHTZ/New York and WWZZ/Washington. Simpson has created an exciting website for the purpose of giving busy broadcast professionals a place to pick up new marketing and promotional ideas. When you're thinking, "Hey, I'm crazed to create a quick promotion!" check out Lured.com. You'll find your promotion has already been created.

R&R: What inspired you to create Lured.com?

SS: Throughout my radio career I basically saved every idea that I ever created, stole, executed and borrowed in these big binder notebooks as a way to spark my own creativity, find a name, add a new angle, etc., when I was planning for a promotion.

I also wanted to learn how to build websites, so I put the two elements together, and Lured.com was born. I want to offer a good resource for radio professionals to use at any time for



Sammy Simpson

ideas. We've all heard the old saying "There are no new ideas, just recycled ones, used over and over again," and Lured.com demonstrates that tradition. We are not creative every single day — I'm certainly not — and the site will, hopefully, help to get the wheels rolling or offer a new twist — or, maybe, have you trying something you've never heard of before.

R&R: How do you envision a PD or marketing or promotion director taking advantage of this site?

SS: Log on and click the Lured "Idea Search Engine," which is loaded with tons of ideas in just about every radio and media category. Looking for an idea for the morning show? Type "mornings" in the search box. Want to look at proven ratings ideas for the upcoming book? Type in "ratings" or "book." Need an idea for the sales department? Type in "sales." Whether it's a morning show, a mall, an NTR idea, a stunt or whatever, hopefully, you can find an idea to customize for your station or market.

R&R: Is it easy to navigate your site? PDs hate clutter.

SS: It is very simple to navigate the site. The main links are located at the top of the homepage, and everything is laid out so it's simple to find it, use it, and then move on with your day. We also feature a "Sample Keywords" page with search-word ideas that will guarantee quick results.

R&R: What would you say is the best feature of the site?

SS: The site is geared totally around ideas, so the "Idea Search Engine" is the best feature. With more than 800 ideas in the databank so far and an average of 20 to 30 new ideas being added each week, it's growing fast. I would also recommend checking out the "Resource Center," which offers rules templates, remote forms, cybercast agreements and much more for stations to use as a starting point to create templates for their promotions. Lured.com is loaded with neat links and features that anyone can use to create ideas immediately to build ratings, create revenue and drive more traffic to your appearances and your website.

R&R: OK, since the almighty dollar is even more important these days. I'll get right to the point: Can Lured.com increase a station's revenue?

SS: We all know that generating revenue is all-important now, and we did not overlook that on the website. Just as we included proven ideas for ratings periods, we have added sales, NTR, package, sponsorship, sampling, revenue generators, retail, grocery, car dealer, health, fitness and many other revenue ideas to the database, so it's a great resource for your sales department to increase revenue with a good idea.

R&R: I noticed that you have some cool stuff on Lured.com to use for non-traditional revenue opportunities. Tell us what we can use to improve the programming-sales synergy.

SS: One of the features is called the "E-motions Department," and it deals entirely with synergy, best practices and good advice to use for your station and market. Radio is an emotions medium, and that's why I always called my promotions department the "emotions department." By winning the emotions game inside and outside of your station, you can build better teamwork, generate more revenue and provide the best customer service to everyone, including listeners, clients and employees.

The reality of bringing new dollars to the table is something that everyone is dealing with in today's environment, and we try to provide ideas that can work for all different-sized markets and station formats, as well as interesting articles and good advice from some of the best people in the

Ten Ideas A Busy PD Can Use Right Now

1. One for the Show, Two for the Front Row: Use this idea for a big concert coming to town or your own station concert. When one song by the concert artist is played, listeners call in to win a pair of tickets to the show. When two songs by the artist are played back to back, listeners call in to win front-row tickets.

2. Personal Invitation: Have an artist who's coming to town or performing on your show record a personal invitation to your database members. Send it to them via e-mail, with details on how to buy or win tickets, concert info, etc.

3. City Pass: Give away a season pass to your city by selecting a winner and giving them a pair of tickets to an event in your city once a month for the entire year. Concert tickets, museum tickets, theme park passes, free meals at restaurants, movie tickets, etc. — it's great for the sales team.

4. Name That Oscar: Produce excerpts of the nominated movies for the Academy Awards this year. Run the liners the week or the weekend before the Academy Awards, and when listeners hear the liner, they call in and identify the movie to win. Prizes can include copies of the nominated movies, free rentals from area video stores or soundtrack CDs.

5. Pick Your Seat: Consumers can win a free vacation by guessing a selected assigned seat number on the airline, bus or train they will be traveling on. Award runner-up prizes for incorrect guesses, and let each person know if the guess was too high or too low until someone picks the correct seat and wins the grand prize.

6. Tutorial: This is a great customer-service idea. Create a page on your station website that explains how to make a request, send e-mail to a favorite personality, enter a contest, contact the station, sign up for the database and use the website's other features.

7. Bachelor Cookbook: Create a cookbook for bachelors that includes recipes from bachelors in your listening audience and celebrity bachelors. It could also be a book of menus for bachelors featuring the best "bachelor" restaurants in your area.

8. Free Lift: Tie in a local ski resort and a local gym for this NTR promotion. Have designated "free lift" days at both the resort and the gym. Any person who skis or snowboards on the designated day will receive a free month's membership to the gym, and gym consumers who join on designated days receive two-for-one lift tickets or free lift tickets to the slopes.

9. Stock Broke: Give a listener a \$5,000 (or more) account and their own personal broker for the day, or the help of an air personality who knows the market. The listener and "broker" have to make a certain (frequency-related) number of transactions between the opening and closing bells. The listener gets to keep whatever is left in the account at the end of the day.

10. Midday Match Recycling: Inform listeners that every morning at a designated time you will play two songs that will be played back to back again sometime between 9am and 4pm. The first caller who correctly identifies the Midday Match wins \$100 or another prize.

business. I guarantee you that there is at least one idea in the database that you can use to generate new revenue that the program director and sales manager can totally agree on.

R&R: I went to Lured.com today and noticed that there were some heavy names who have already checked in and left their marks on your message board. Will this be an interactive site, where the ideas keep getting updated?

SS: Absolutely. I am thrilled that so many people have found the site already and find it useful. As I mentioned earlier, we add about 20 to 30 new ideas each week, so the database will only get larger, and users can find new ideas each time they visit the site. The message boards are a great place to exchange ideas and share best practices. It's great to see some industry

heavyweights participating in the exchange.

I have also added a chat room where anyone can chat live anytime. We provide an "Instant Access" feature with the chat room, where anyone can log on between 9am and 6pm ET, Monday through Friday, and brainstorm ideas live with me or another idea professional.

"The reality of bringing new dollars to the table is something that everyone is dealing with in today's environment, and we try to provide ideas that can work for all different-sized markets and station formats, as well as interesting articles and good advice from some of the best people in the business."

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 201-836-9333
or e-mail:
kkelly@rronline.com

Think of everything you love about Bonnie Raitt.
Now get ready to hear it again.



Impacting 3/18

BONNIE RAITT

I Can't Help You Now

The first single from her much-anticipated album **SILVER LINING**

April 24—The Late Show with David Letterman, April 29—The Today Show, April 30—The Rosie O'Donnell Show

ON TOUR

- | | | | | | |
|-------------------|--------------------|------------------------------|---------------------|--------------------|--------------------|
| March | 6 Louisville, KY | 19 Wallingford, CT | 5 Atlanta, GA | 28 San Antonio, TX | 7 Phoenix, AZ |
| 30 Madison, WI | 7 Indianapolis, IN | 21 Washington, DC | 18 Jackson, MS | 29 Dallas, TX | 8 Santa Fe, NM |
| 31 St. Louis, MO | 10 Columbus, OH | 23 Philadelphia, PA | 19 Pensacola, FL | 30 Houston, TX | 10 San Diego, CA |
| April | 11 Cleveland, OH | 25 New York, NY | 21 Tampa, FL | June | 11 Los Angeles, CA |
| 2 Minneapolis, MN | 12 Detroit, MI | 27 Boston, MA | 22 Orlando, FL | 1 Austin, TX | 12 Oakland, CA |
| 3 Milwaukee, WI | 13 Toronto, ON | May | 24 Anderson, SC | 2 Tulsa, OK | 14 Portland, OR |
| 4 Chicago, IL | 16 Buffalo, NY | 1 West Palm Beach, FL | 25 Jacksonville, FL | 3 Kansas City, MO | 15 Seattle, WA |
| | 18 Portland, ME | 3 New Orleans, LA/Jazz fest. | 26 Montgomery, AL | 5 Denver, CO | 16 Vancouver (tbd) |

Produced by Bonnie Raitt, Mitchell Froom and Tchad Blake • Management: Ron Stone and Kathy Kane for Gold Mountain Entertainment.



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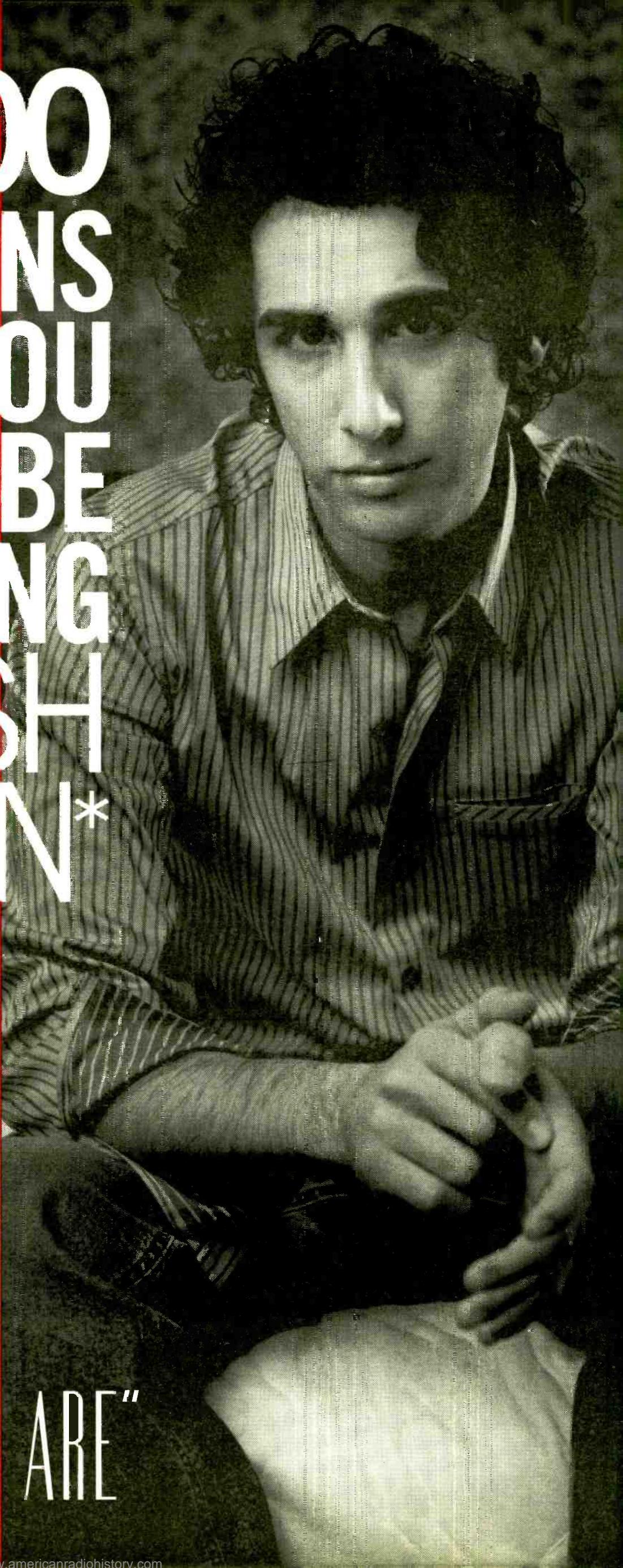
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**300,000
REASONS
WHY YOU
SHOULD BE
PLAYING
JOSH
GROBAN***

*** 300,000
ALBUMS
SOLD IN
115 DAYS**

"TO WHERE YOU ARE"

THE SELF-TITLED DEBUT ALBUM



* (excerpts from over 10,000 emails)

"I heard one of your songs on Z100 and loved it, so I bought your CD. Everyone I play it for has the same reaction: Mouth drops. 'Oh my gosh! Who is that? He's incredible! I have to get this!'" - AURORA, KY

"Dude! Josh! I listen to everything from FOO FIGHTERS to BUSTA RHYMES, and I must say, nothing has ever caught my attention as much as the music on your debut album. I work in a record store and every time I have your album on in the store, customers ask who it is. I just grin, hand them your CD and say, 'This kid is only 20!' Unbelievable! Your music is beautiful." - KYLE, LAS VEGAS, NV

"One evening I heard this fantastic voice on TV. I could not believe this powerful voice coming from a young, great looking guy. A few weeks later, I heard you on the radio here in St. Louis. They said your name and mentioned your new CD. That night I went to Borders and picked it up. I was so impressed!" - DIANE, ST LOUIS, MO

"Hi, my name is Cathy and I'm 17. I first heard your song 'To Where You Are' on Z100 in NY. I was deeply touched by the song and can relate to it with the death of my grandmother. I also watched you sing at the closing ceremonies for the Olympics. Your voice is absolutely incredible. Thanks for the song." - CATHY, NY

"One morning I was driving to work and listening to STAR94 in Atlanta. The DJs were buzzing about the previous night's episode of ALLY McBEAL. They replayed your performance and I literally had to pull my car over so that I could listen and enjoy the piece to its fullest. I now have the CD and all I can say is I hope I get the chance to see you perform live." - GLENN, ATLANTA, GA

"I listen to bands like LINKIN PARK, STAINED and A PERFECT CIRCLE. I just wanted you to know that I absolutely love your music. I have shocked my friends as well as myself with my newfound love of your CD." - KARLA, CHICAGO, IL

"I have already bought 3 of your albums. Yes, yes, I know - you only have ONE album. But that's the point: I bought THAT one THREE TIMES! One for the house, one for the car, and one for a friend!" - STEVEN, INTERNET

"A friend and I were shopping in a Circuit City and heard the most beautiful song. We spent quite some time asking people if they knew who the singer was to no avail. A few weeks later, in yet another electronics store, my friend said, 'That's him!'... I was able to track down and purchase your CD that day! Thanks for sharing your beautiful voice!" - ALETHA, SPOKANE, WA

"'To Where You Are' is the most beautiful song I have ever heard. It means a lot to me personally because I lost a close friend in November. Your song says so well what I couldn't put into words. Thank you for making music that touches my heart." - CAROLYN, NEW YORK, NY

"Today I was at Barnes & Noble and I saw a CD with your face on it. I listened to it in the store and as I stood there, I tried not to cry. You are truly gifted. Thank you for sharing your beautiful voice with us all, and maybe your ears will be ringing on May 25, 2002 when we dance to this wonderful song at my wedding!" - MICHELLE, MI

management Brian Aveni for Aveni Management. "To Where You Are" produced and arranged by Richard Marx
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143
RECORDS



R&R AC Top 30

Powered By



March 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ENRIQUE IGLESIAS Hero (Interscope)	2522	-88	324751	21	111/0
2	2	CELINE DION A New Day Has Come (Epic)	2392	+168	318856	5	112/0
4	3	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	2347	+195	292012	17	108/1
3	4	LONESTAR I'm Already There (BNA)	2070	-96	253939	27	103/0
6	5	ENYA Only Time (Reprise)	1820	-27	212143	56	109/0
5	6	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1808	-56	211993	63	104/0
9	7	DIDO Thankyou (Arista)	1536	+85	176090	52	105/0
7	8	BACKSTREET BOYS Drowning (Jive)	1526	-233	153096	22	101/0
8	9	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1465	-183	183569	66	111/0
10	10	JIM BRICKMAN/REBECCA L. HOWARD Simple Things (Windham Hill)	1306	-61	110916	29	102/0
13	11	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1216	-19	147499	34	73/0
14	12	ELTON JOHN This Train Don't Stop There... (Rocket/Universal)	1202	+65	150357	7	103/0
11	13	FAITH HILL There You'll Be (Warner Bros.)	1185	-150	131809	41	106/0
12	14	O-TOWN All Or Nothing (J)	1133	-117	134700	36	96/0
15	15	CHER Song For The Lonely (Warner Bros.)	1103	+22	148779	8	92/0
17	16	MARC ANTHONY I Need You (Columbia)	1097	+292	163818	4	97/3
16	17	DARREN HAYES Insatiable (Columbia)	947	-18	119706	9	91/0
21	18	MICHAEL BOLTON Only A Woman Like You (Jive)	911	+451	96167	2	96/13
18	19	JO DEE MESSINA Bring On The Rain (Curb)	590	+4	49052	5	80/4
22	20	ENYA Wild Child (Reprise)	557	+156	86597	3	77/4
19	21	BRIAN MCKNIGHT Still (Motown/Universal)	522	-32	55519	8	57/0
25	22	CHRIS ISAAK Let Me Down Easy (Reprise)	483	+159	66241	3	67/7
20	23	JEWEL Standing Still (Atlantic)	452	-74	35307	19	42/0
24	24	LEANN RIMES Can't Fight The Moonlight (Curb)	377	+46	53749	19	28/1
26	25	ALICIA KEYS Fallin' (J)	324	+24	76559	20	18/1
27	26	BRITNEY SPEARS I'm Not A Girl, Not Yet... (Jive)	203	-51	18292	6	33/0
23	27	BARRY MANILOW Turn The Radio Up (Concord)	202	-138	22891	13	41/0
Debut	28	MARILYN SCOTT Don't Let Love Get Away (Prana)	176	+54	17645	1	38/6
30	29	DANIEL DEBOURG I Need An Angel (DreamWorks)	166	+17	25002	2	33/5
Debut	30	JONATHA BROOKE I'll Try (Walt Disney/Hollywood)	152	+38	12996	1	32/5

114 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/3/02-3/9/02. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

New & Active

EVA CASSIDY Fields Of Gold (Blix Street)
Total Plays: 138, Total Stations: 21, Adds: 1

LINDA EDER Until I Don't Love You Anymore (Atlantic)
Total Plays: 121, Total Stations: 19, Adds: 0

CHRIS BOTTI F/SHAWN COLVIN All Would Envy (Columbia)
Total Plays: 89, Total Stations: 18, Adds: 2

CAROLYN DAWN JOHNSON So Complicated (Arista)
Total Plays: 62, Total Stations: 30, Adds: 14

LUTHER VANDROSS I'd Rather (J)
Total Plays: 57, Total Stations: 26, Adds: 13

BETH NIELSEN CHAPMAN World Of Hurt (Artemis)
Total Plays: 30, Total Stations: 16, Adds: 7

ALL-4-ONE Beautiful As U (AMC)
Total Plays: 5, Total Stations: 21, Adds: 21

Songs ranked by total plays

Most Added

www.rradds.com

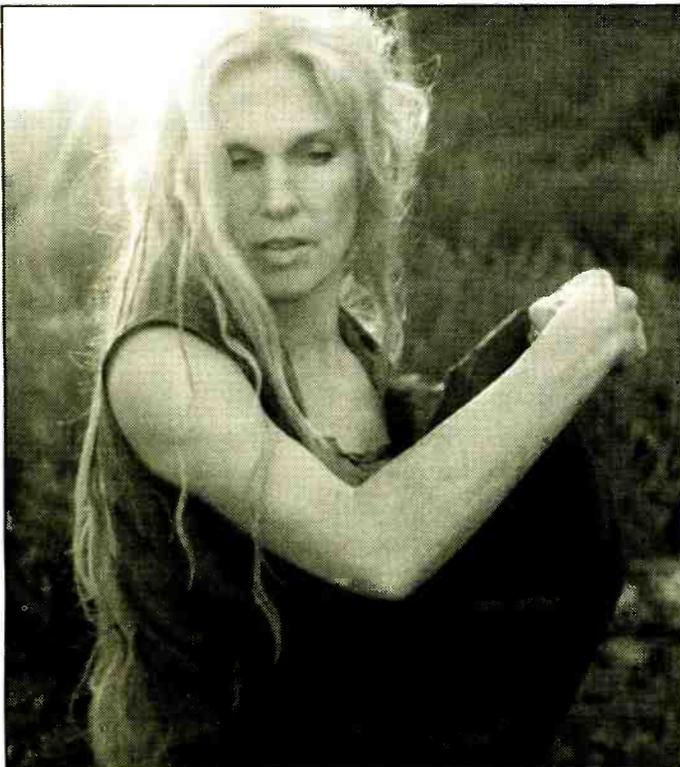
ARTIST TITLE LABEL(S)	ADDS
ALL-4-ONE Beautiful As U (AMC)	21
CAROLYN DAWN JOHNSON So Complicated (Arista)	14
MICHAEL BOLTON Only A Woman Like You (Jive)	13
LUTHER VANDROSS I'd Rather (J)	13
CHRIS ISAAK Let Me Down Easy (Reprise)	7
BETH NIELSEN CHAPMAN World Of Hurt (Artemis)	7
JIM WILSON F/STEPHEN BISHOP Donna Lynn (Hillsboro)	7
MARILYN SCOTT Don't Let Love Get Away (Prana)	6
DANIEL DEBOURG I Need An Angel (DreamWorks)	5
JONATHA BROOKE I'll Try (Walt Disney/Hollywood)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL BOLTON Only A Woman Like You (Jive)	+451
MARC ANTHONY I Need You (Columbia)	+292
FIVE FOR FIGHTING Superman (It's...) (Aware/Columbia)	+195
CELINE DION A New Day Has Come (Epic)	+168
CHRIS ISAAK Let Me Down Easy (Reprise)	+159
ENYA Wild Child (Reprise)	+156
SAVAGE GARDEN I Knew I Loved You (Columbia)	+121
LEANN RIMES I Need You (Curb)	+118
DIDO Thankyou (Arista)	+85
HUEY LEWIS & G. PALTROW Cruisin' (Hollywood)	+84

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1077
DIAMOND RIO One More Day (Arista)	981
SAVAGE GARDEN I Knew I Loved You (Columbia)	951
HUEY LEWIS & G. PALTROW Cruisin' (Hollywood)	924
LEANN RIMES I Need You (Curb)	911
PHIL COLLINS You'll Be In My Heart (Hollywood)	887
S CLUB 7 Never Had A Dream... (A&M/Interscope)	868
'N SYNC This I Promise You (Jive)	831
FAITH HILL The Way You Love Me (Warner Bros.)	742
CELINE DION That's The Way It Is (Epic)	723
MARC ANTHONY You Sang To Me (Columbia)	683
BBMAK Back Here (Hollywood)	668
DON HENLEY Taking You Home (Warner Bros.)	547
LIONEL RICHIE Angel (Island/IDJMG)	521
BACKSTREET BOYS Shape Of My Heart (Jive)	492
BACKSTREET BOYS More Than That (Jive)	472
THE CORRS Breathless (143/Lava/Atlantic)	428
LEANN RIMES Soon (Curb)	401



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BY MEDIABASE™

**America's Best Testing AC Songs 12+
For The Week Ending 3/15/02.**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
CELINE DION A New Day Has Come (Epic)	4.21	4.19	80%	6%	4.24	80%	6%
LONESTAR I'm Already There (BNA)	4.17	4.15	95%	27%	4.30	96%	26%
FAITH HILL There You'll Be (Warner Bros.)	4.13	4.19	96%	31%	4.18	97%	33%
BACKSTREET BOYS Drowning (Jive)	4.11	4.14	93%	22%	4.22	92%	21%
LEANN RIMES Can't Fight The Moonlight (Curb)	4.08	4.13	78%	11%	4.12	76%	10%
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	4.04	4.04	96%	37%	4.17	96%	36%
JIM BRICKMAN F/REBECCA LYNN HOWARD Simple Things (Windham Hill)	4.04	4.17	78%	18%	4.11	84%	21%
LEE ANN WOMACK I Hope You Dance (Universal)	3.99	4.08	97%	42%	4.06	97%	42%
BRIAN MCKNIGHT Still (Motown/Universal)	3.95	3.93	68%	11%	3.99	71%	11%
BARRY MANILOW Turn The Radio Up (Cncrd)	3.91	3.93	77%	13%	3.95	84%	14%
MARC ANTHONY I Need You (Columbia)	3.88	3.98	78%	15%	3.99	79%	12%
JO DEE MESSINA Bring On The Rain (Curb)	3.87	3.77	56%	9%	3.92	60%	8%
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	3.85	3.74	89%	28%	3.82	91%	28%
ENRIQUE IGLESIAS Hero (Interscope)	3.82	3.92	97%	38%	3.94	96%	35%
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.80	3.69	88%	32%	3.84	87%	30%
ENYA Only Time (Reprise)	3.80	3.85	94%	39%	3.88	95%	41%
CHER Song For The Lonely (Warner Bros.)	3.80	3.70	83%	16%	3.77	83%	16%
O-TOWN All Or Nothing (J)	3.79	3.76	92%	34%	3.81	91%	33%
MICHAEL BOLTON Only A Woman Like You (Jive)	3.78	-	44%	7%	4.02	48%	7%
ELTON JOHN This Train Don't Stop There Anymore (Rocket/Universal)	3.74	3.75	80%	16%	3.78	81%	15%
DARREN HAYES Insatiable (Columbia)	3.73	3.58	63%	13%	3.71	60%	12%
CHRIS ISAAK Let Me Down Easy (Reprise)	3.69	-	44%	10%	3.75	45%	9%
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	3.64	3.60	89%	38%	3.76	88%	34%
JEWEL Standing Still (Atlantic)	3.63	3.57	78%	23%	3.61	77%	25%
ENYA Wild Child (Reprise)	3.53	3.60	55%	13%	3.64	57%	12%
DAKOTA MOON Looking For A Place To Land (Elektra/EEG)	3.51	3.63	49%	13%	3.52	53%	14%
DIDO Thankyou (Arista)	3.51	3.47	92%	48%	3.51	93%	51%
ALICIA KEYS Fallin' (J)	3.46	3.37	83%	38%	3.47	82%	36%
DIANA KRALL The Look Of Love (Verve/VMMG)	3.25	3.32	64%	20%	3.23	69%	21%
BRITNEY SPEARS I'm Not A Girl, Not Yet A Woman (Jive)	2.91	2.97	82%	36%	2.85	81%	36%

Total sample size is 353 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Indicator

Most Added®

- CAROLYN DAWN JOHNSON** So Complicated (Arista)
- ALL-4-ONE** Beautiful As U (AMC)
- ENRIQUE IGLESIAS** Escape (Interscope)
- ELTON JOHN** This Train Don't Stop There... (Rocket/Universal)
- TRAIN** Drops Of Jupiter (Tell Me) (Columbia)
- ENYA** Wild Child (Reprise)
- SHERYL CROW** Soak Up The Sun (A&M/Interscope)
- MARILYN SCOTT** Don't Let Love Get Away (Prana)
- BETH NIELSEN CHAPMAN** World Of Hurt (Artemis)
- JIM WILSON F/STEPHEN BISHOP** Donna Lynn (Hillsboro)
- LUTHER VANDROSS** I'd Rather (J)

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R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

R&R c/o Mike Davis:
10100 Santa Monica Blvd., 3rd Floor
Los Angeles, CA 90067

Reporters

WYJB/Albany, NY * OM: Michael Morgan PD: Chris Holmberg MD: Chad O'Hara No Adds	WEBC/Bridgeport, CT * PD: Curtis Hanson MD: Danny Lyons No Adds	KVIL/Dallas-Ft. Worth, TX * PD: Kurt Johnson 1 MESSINA W/MCGRAW "Bring" AL 4-ONE "Beautiful"	WAJL/Ft. Wayne, IN * OM: Lee Tobin PD: Barb Richards MD: Jim Barron ALL 4-ONE "Beautiful" LUTHER VANDROSS "Ratner"	WKJK/Jackson, MS * OM: Nikki Brown MD: Tom Freeman 3 MICHAEL BOLTON "Only" BETH NIELSEN CHAPMAN "Hurt" ALAN MORISSETTE "Clean"	WGMN/Madison, WI * VP/Prog: Pat O'Neill MD: Kim Fischer MICHAEL BOLTON "Only" BETH NIELSEN CHAPMAN "Hurt" ALAN MORISSETTE "Clean"	WLTW/New York, NY * OM: Jim Ryan 13 ENRIQUE IGLESIAS "Escape"	WRSN/Raleigh-Durham, NC * PD: Bob Bronson MD: Dave Horn LUTHER VANDROSS "Ratner"	KVKI/Shreveport, LA * No Adds	WLW/Utica-Rome, NY PD: Randy Jay MD: Trudy ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So"
KMGA/Albuquerque, NM * OMP/D: Kris Abrams MD: Jenna James No Adds	WEZL/Bridgeport, CT * PD/M/D: Steve Marcus 2 LEANN RIMES "Tyrnt"	WLQT/Dayton, OH * PD: Sandy Collins MD: Steven Scott No Adds	WTFM/Johnson City, TN * VP/Prog: Mark E. McKinney 2 LUTHER VANDROSS "Ratner" No Adds	KVLY/McAllen, TX * PD/M/D: Alex Duran ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So" AVRIL LAVIGNE "Complicated" WILSON & BISHOP "Donna"	KMGL/Oklahoma City, OK * PD: Jeff Couch MD: Steve O'Brien No Adds	KMGD/Oklahoma City, OK * PD: Jeff Couch MD: Steve O'Brien No Adds	WTRV/Richmond, VA * PD: Bill Cahill ROTTI FICOLVIN "Emy" CAROLYN DAWN JOHNSON "So" LUTHER VANDROSS "Ratner"	KISC/Spokane, WA * PD: Rob Harter MD: Dawn Marci DANIEL DEBOURG "Angel" CAROLYN DAWN JOHNSON "So" LUTHER VANDROSS "Ratner"	WASH/Washington, DC * PD: Steve Allan No Adds
WLEW/Allentown, PA * PD: Vern Anderson 1 LUTHER VANDROSS "Ratner" CHRIS ISAAK "Easy"	WJVE/Bufalo, NY * PD: Joe Chile MESSINA W/MCGRAW "Bring"	KOSI/Denver-Boulder, CO * PD: Rick Marini APD/M/D: Steve Hamilton ALL 4-ONE "Beautiful" LUTHER VANDROSS "Ratner"	WKTK/Gainesville, FL * PD: Britton Jon APD: Kevin Ray No Adds	WQLR/Kalamazoo, MI PD: Ken Lanphear PD: Brian Wertz No Adds	KMGL/Oklahoma City, OK * PD: Jeff Couch MD: Steve O'Brien No Adds	WTRV/Richmond, VA * PD: Bill Cahill ROTTI FICOLVIN "Emy" CAROLYN DAWN JOHNSON "So" LUTHER VANDROSS "Ratner"	KXLY/Spokane, WA * PD: Rob Harter MD: Dawn Marci ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So" MARILYN SCOTT "Don't"	WHUD/Westchester, NY * OMP/D: Steve Petrone MD/APD: Tom Furco 98 DEGREES "Friends" ALL 4-ONE "Beautiful" JONATHAN BROOKE "Try"	WASH/Washington, DC * PD: Steve Allan No Adds
KYMG/Anchorage, AK MD: Dave Flavin No Adds	WJVE/Bufalo, NY * PD: Joe Chile MESSINA W/MCGRAW "Bring"	KLTI/Des Moines, IA * PD/M/D: Tim White 3 MICHAEL BOLTON "Only"	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQLR/Kalamazoo, MI PD: Ken Lanphear PD: Brian Wertz No Adds	KMGL/Oklahoma City, OK * PD: Jeff Couch MD: Steve O'Brien No Adds	WTRV/Richmond, VA * PD: Bill Cahill ROTTI FICOLVIN "Emy" CAROLYN DAWN JOHNSON "So" LUTHER VANDROSS "Ratner"	KXLY/Spokane, WA * PD: Rob Harter MD: Dawn Marci ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So" MARILYN SCOTT "Don't"	WHUD/Westchester, NY * OMP/D: Steve Petrone MD/APD: Tom Furco 98 DEGREES "Friends" ALL 4-ONE "Beautiful" JONATHAN BROOKE "Try"	WASH/Washington, DC * PD: Steve Allan No Adds
WPCF/Atlanta, GA * 15 FIVE FOR FIGHTING "Superman" 5 MICHAEL BOLTON "Only" CAROLYN DAWN JOHNSON "So"	WDEF/Chattanooga, TN * PD: Danny Howard ALL 4-ONE "Beautiful" BETH NIELSEN CHAPMAN "Hurt" CALLING "Armenie" DANIEL DEBOURG "Angel" GOD GOO DOLLS "Here" BONNIE RAITT "Help"	WNIC/Detroit, MI * PD: Lou Bennett No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	KSRC/Kansas City, MO * PD: Jon Zellner MD: Jeanne Ashley MICHAEL BOLTON "Only"	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WTRV/Richmond, VA * PD: Bill Cahill ROTTI FICOLVIN "Emy" CAROLYN DAWN JOHNSON "So" LUTHER VANDROSS "Ratner"	KXLY/Spokane, WA * PD: Rob Harter MD: Dawn Marci ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So" MARILYN SCOTT "Don't"	WHUD/Westchester, NY * OMP/D: Steve Petrone MD/APD: Tom Furco 98 DEGREES "Friends" ALL 4-ONE "Beautiful" JONATHAN BROOKE "Try"	WASH/Washington, DC * PD: Steve Allan No Adds
WFPG/Atlantic City, NJ * PD: Gary Guida MD: Marlene Aquia ALL 4-ONE "Beautiful"	WDEF/Chattanooga, TN * PD: Danny Howard ALL 4-ONE "Beautiful" BETH NIELSEN CHAPMAN "Hurt" CALLING "Armenie" DANIEL DEBOURG "Angel" GOD GOO DOLLS "Here" BONNIE RAITT "Help"	WOOF/Dohan, AL GM/PD: Leigh Simpson MARILYN SCOTT "Don't" LUTHER VANDROSS "Ratner" WILSON & BISHOP "Donna" AL 4-ONE "Beautiful" ENRIQUE IGLESIAS "Escape"	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	KUOL/Kansas City, MO * PD: Dan Hurst 3 ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So" LUTHER VANDROSS "Ratner"	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WTRV/Richmond, VA * PD: Bill Cahill ROTTI FICOLVIN "Emy" CAROLYN DAWN JOHNSON "So" LUTHER VANDROSS "Ratner"	KXLY/Spokane, WA * PD: Rob Harter MD: Dawn Marci ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So" MARILYN SCOTT "Don't"	WHUD/Westchester, NY * OMP/D: Steve Petrone MD/APD: Tom Furco 98 DEGREES "Friends" ALL 4-ONE "Beautiful" JONATHAN BROOKE "Try"	WASH/Washington, DC * PD: Steve Allan No Adds
WBBQ/Augusta, GA * PD: John Patrick CHRIS ISAAK "Easy"	WDEF/Chattanooga, TN * PD: Danny Howard ALL 4-ONE "Beautiful" BETH NIELSEN CHAPMAN "Hurt" CALLING "Armenie" DANIEL DEBOURG "Angel" GOD GOO DOLLS "Here" BONNIE RAITT "Help"	WSPA/Greenville, SC * PD: Greg McKinney ENYA "Child"	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WTRV/Richmond, VA * PD: Bill Cahill ROTTI FICOLVIN "Emy" CAROLYN DAWN JOHNSON "So" LUTHER VANDROSS "Ratner"	KXLY/Spokane, WA * PD: Rob Harter MD: Dawn Marci ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So" MARILYN SCOTT "Don't"	WHUD/Westchester, NY * OMP/D: Steve Petrone MD/APD: Tom Furco 98 DEGREES "Friends" ALL 4-ONE "Beautiful" JONATHAN BROOKE "Try"	WASH/Washington, DC * PD: Steve Allan No Adds
KKMJ/Austin, TX * PD: Alex O'Neill MD: Shelly Knight No Adds	WDEF/Chattanooga, TN * PD: Danny Howard ALL 4-ONE "Beautiful" BETH NIELSEN CHAPMAN "Hurt" CALLING "Armenie" DANIEL DEBOURG "Angel" GOD GOO DOLLS "Here" BONNIE RAITT "Help"	WSPA/Greenville, SC * PD: Greg McKinney ENYA "Child"	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WTRV/Richmond, VA * PD: Bill Cahill ROTTI FICOLVIN "Emy" CAROLYN DAWN JOHNSON "So" LUTHER VANDROSS "Ratner"	KXLY/Spokane, WA * PD: Rob Harter MD: Dawn Marci ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So" MARILYN SCOTT "Don't"	WHUD/Westchester, NY * OMP/D: Steve Petrone MD/APD: Tom Furco 98 DEGREES "Friends" ALL 4-ONE "Beautiful" JONATHAN BROOKE "Try"	WASH/Washington, DC * PD: Steve Allan No Adds
KGFM/Bakersfield, CA * OM: Bob Lewis PD/M/D: Chris Edwards MARILYN SCOTT "Don't"	WDEF/Chattanooga, TN * PD: Danny Howard ALL 4-ONE "Beautiful" BETH NIELSEN CHAPMAN "Hurt" CALLING "Armenie" DANIEL DEBOURG "Angel" GOD GOO DOLLS "Here" BONNIE RAITT "Help"	WSPA/Greenville, SC * PD: Greg McKinney ENYA "Child"	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WTRV/Richmond, VA * PD: Bill Cahill ROTTI FICOLVIN "Emy" CAROLYN DAWN JOHNSON "So" LUTHER VANDROSS "Ratner"	KXLY/Spokane, WA * PD: Rob Harter MD: Dawn Marci ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So" MARILYN SCOTT "Don't"	WHUD/Westchester, NY * OMP/D: Steve Petrone MD/APD: Tom Furco 98 DEGREES "Friends" ALL 4-ONE "Beautiful" JONATHAN BROOKE "Try"	WASH/Washington, DC * PD: Steve Allan No Adds
WLIF/Baltimore, MD * MD: Mark Thoner No Adds	WDEF/Chattanooga, TN * PD: Danny Howard ALL 4-ONE "Beautiful" BETH NIELSEN CHAPMAN "Hurt" CALLING "Armenie" DANIEL DEBOURG "Angel" GOD GOO DOLLS "Here" BONNIE RAITT "Help"	WSPA/Greenville, SC * PD: Greg McKinney ENYA "Child"	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WTRV/Richmond, VA * PD: Bill Cahill ROTTI FICOLVIN "Emy" CAROLYN DAWN JOHNSON "So" LUTHER VANDROSS "Ratner"	KXLY/Spokane, WA * PD: Rob Harter MD: Dawn Marci ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So" MARILYN SCOTT "Don't"	WHUD/Westchester, NY * OMP/D: Steve Petrone MD/APD: Tom Furco 98 DEGREES "Friends" ALL 4-ONE "Beautiful" JONATHAN BROOKE "Try"	WASH/Washington, DC * PD: Steve Allan No Adds
WMJX/Biloxi-Gulfport, MS * PD: Water Brown ALL 4-ONE "Beautiful" LUTHER VANDROSS "Ratner" WILSON & BISHOP "Donna" MARILYN SCOTT "Don't"	WDEF/Chattanooga, TN * PD: Danny Howard ALL 4-ONE "Beautiful" BETH NIELSEN CHAPMAN "Hurt" CALLING "Armenie" DANIEL DEBOURG "Angel" GOD GOO DOLLS "Here" BONNIE RAITT "Help"	WSPA/Greenville, SC * PD: Greg McKinney ENYA "Child"	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WTRV/Richmond, VA * PD: Bill Cahill ROTTI FICOLVIN "Emy" CAROLYN DAWN JOHNSON "So" LUTHER VANDROSS "Ratner"	KXLY/Spokane, WA * PD: Rob Harter MD: Dawn Marci ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So" MARILYN SCOTT "Don't"	WHUD/Westchester, NY * OMP/D: Steve Petrone MD/APD: Tom Furco 98 DEGREES "Friends" ALL 4-ONE "Beautiful" JONATHAN BROOKE "Try"	WASH/Washington, DC * PD: Steve Allan No Adds
WYSF/Birmingham, AL * PD: Jeff Tyson APD/M/D: Valerie Vining ALL 4-ONE "Beautiful"	WDEF/Chattanooga, TN * PD: Danny Howard ALL 4-ONE "Beautiful" BETH NIELSEN CHAPMAN "Hurt" CALLING "Armenie" DANIEL DEBOURG "Angel" GOD GOO DOLLS "Here" BONNIE RAITT "Help"	WSPA/Greenville, SC * PD: Greg McKinney ENYA "Child"	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WTRV/Richmond, VA * PD: Bill Cahill ROTTI FICOLVIN "Emy" CAROLYN DAWN JOHNSON "So" LUTHER VANDROSS "Ratner"	KXLY/Spokane, WA * PD: Rob Harter MD: Dawn Marci ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So" MARILYN SCOTT "Don't"	WHUD/Westchester, NY * OMP/D: Steve Petrone MD/APD: Tom Furco 98 DEGREES "Friends" ALL 4-ONE "Beautiful" JONATHAN BROOKE "Try"	WASH/Washington, DC * PD: Steve Allan No Adds
KXLT/Boise, ID * PD: Tobin Jeffries ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So"	WDEF/Chattanooga, TN * PD: Danny Howard ALL 4-ONE "Beautiful" BETH NIELSEN CHAPMAN "Hurt" CALLING "Armenie" DANIEL DEBOURG "Angel" GOD GOO DOLLS "Here" BONNIE RAITT "Help"	WSPA/Greenville, SC * PD: Greg McKinney ENYA "Child"	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WTRV/Richmond, VA * PD: Bill Cahill ROTTI FICOLVIN "Emy" CAROLYN DAWN JOHNSON "So" LUTHER VANDROSS "Ratner"	KXLY/Spokane, WA * PD: Rob Harter MD: Dawn Marci ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So" MARILYN SCOTT "Don't"	WHUD/Westchester, NY * OMP/D: Steve Petrone MD/APD: Tom Furco 98 DEGREES "Friends" ALL 4-ONE "Beautiful" JONATHAN BROOKE "Try"	WASH/Washington, DC * PD: Steve Allan No Adds
WMJX/Boston, MA * PD: Don Kelley APD: Candy O'Terry MD: Mark Lawrence 1 JIMMY BUFFETT "Savannah"	WDEF/Chattanooga, TN * PD: Danny Howard ALL 4-ONE "Beautiful" BETH NIELSEN CHAPMAN "Hurt" CALLING "Armenie" DANIEL DEBOURG "Angel" GOD GOO DOLLS "Here" BONNIE RAITT "Help"	WSPA/Greenville, SC * PD: Greg McKinney ENYA "Child"	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WQTR/Gainesville, FL * PD: Jack Michaels MD: Brian Wolfe No Adds	WTRV/Richmond, VA * PD: Bill Cahill ROTTI FICOLVIN "Emy" CAROLYN DAWN JOHNSON "So" LUTHER VANDROSS "Ratner"	KXLY/Spokane, WA * PD: Rob Harter MD: Dawn Marci ALL 4-ONE "Beautiful" CAROLYN DAWN JOHNSON "So" MARILYN SCOTT "Don't"	WHUD/Westchester, NY * OMP/D: Steve Petrone MD/APD: Tom Furco 98 DEGREES "Friends" ALL 4-ONE "Beautiful" JONATHAN BROOKE "Try"	WASH/Washington, DC * PD: Steve Allan No Adds

Monitored Reporters

131 Total Reporters

114 Total Monitored

17 Total Indicator



AC Playlists

MARKET #1

WLTV/New York
Clear Channel
(212) 603-4600
Ryan
12+ Cume 2,976,400

106.7 Litefm

PLAYS	LW	ARTIST/TITLE	GI (000)
26	27	CELINE DION/A New Day Has Come	52731
23	25	FIVE FOR FIGHTING/Superman (It's...)	48825
15	24	CHER/Song For The Lonely	46872
23	24	LONESTAR/Im Already There	46872
25	24	ENRIQUE IGLESIAS/Hero	46872
22	22	MARC ANTHONY/Need You	42966
18	18	UNCLE KRACKER/Follow Me	35154
22	17	ELTON JOHN/This Train Don't	33201
14	17	ALICIA KEYS/Fallin'	33201
14	14	JOHN MELLENCAMP/Peaceful World	27342
17	13	DARREN HAYES/Instabile	25389
13	13	ENYA/Wild Child	25389
3	13	ENRIQUE IGLESIAS/Escape	25389
11	11	LEE ANN WOMACK/Hope You Dance	21483
11	11	LIONEL RICHI/Angel	21483
11	11	CHRIS ISAAK/Let Me Down Easy	21483
11	10	O-TOWN/All Or Nothing	19530
10	10	PHIL COLLINS/You'll Be In My	19530
10	10	DON HENLEY/Taking You Home	19530
10	10	FAITH HILL/The Way You Love Me	19530
10	10	MATCHBOX TWENTY/If You're Gone	19530
11	10	ENYA/Only Time	19530
9	9	MARC ANTHONY/You Sang To Me	17577
13	9	TRAIN/Drops Of Jupiter	17577
11	9	BACKSTREET BOYS/More Than That	17577
6	9	BACKSTREET BOYS/Drowning	17577
6	9	DARREN HAYES/Instabile	17577
6	7	NICOLE DEBOURGI/Need An Angel	13671
6	7	LEANN RIMES/Can't Fight	13671
5	6	S CLUB 7/Never Had A Dream	11718
9	6	NELLY FURTADO/Im Like A Bird	11718

MARKET #2

KOST/Los Angeles
Clear Channel
(818) 546-1035
Kaye/Schwartz
12+ Cume 1,263,100

KOST 103.5 FM

PLAYS	LW	ARTIST/TITLE	GI (000)
24	26	CELINE DION/A New Day Has Come	15964
24	24	ENRIQUE IGLESIAS/Hero	14736
25	24	ENYA/Only Time	14736
24	24	MATCHBOX TWENTY/If You're Gone	14736
22	23	DIDO/Thankyou	14122
23	16	LONESTAR/Im Already There	9824
14	14	ENYA/Wild Child	8596
25	14	LEE ANN WOMACK/Hope You Dance	8596
12	12	MARC ANTHONY/Need You	8596
11	12	PHIL COLLINS/You'll Be In My	7368
11	12	FAITH HILL/There You'll Be	7368
11	11	SAVAGE GARDEN/Knew I Loved You	7368
10	10	EVAN AND JARON/Crazy For This Girl	6140
10	10	N SYNC/This I Promise You	6140
10	9	98 DEGREES/My Everything	6140
10	10	CELINE DION/That's The Way It Is	6140
9	9	MARC ANTHONY/You Sang To Me	5526
9	9	LEANN RIMES/Need You	5526
10	9	DAVID GRAY/Babyon	5526
10	8	FAITH HILL/The Way You Love Me	4298
17	7	BARRY MANILOW/Turn The Radio Up	4298
4	7	MICHAEL BOLTON/Only A Woman Like	2456
4	2	BRICKMAN/HOWARD/Simple Things	1228
3	2	BACKSTREET BOYS/Drowning	1228
1	1	LEANN RIMES/Soon	614
1	1	BRIAN MCKNIGHT/Still	614
1	1	CELINE DION/God Bless America	614
1	1	CHER/Song For The Lonely	614
1	1	BRITNEY SPEARS/Im Not A Girl	614

MARKET #3

WLIT/Chicago
Clear Channel
(312) 329-9002
Kaake
12+ Cume 593,600

93.9 WLIT
LITE ROCK 103.9 FM

PLAYS	LW	ARTIST/TITLE	GI (000)
30	30	CELINE DION/A New Day Has Come	9210
26	28	DIDO/Thankyou	8596
32	28	ENRIQUE IGLESIAS/Hero	8596
27	27	ENYA/Only Time	8289
26	26	UNCLE KRACKER/Follow Me	7982
17	15	LEE ANN WOMACK/Hope You Dance	4605
10	14	FIVE FOR FIGHTING/Superman (It's...)	4298
16	14	MATCHBOX TWENTY/If You're Gone	4298
10	12	BBMAK/Back Here	3684
14	11	MARC ANTHONY/You Sang To Me	3377
11	10	LONESTAR/Im Already There	3070
12	10	BACKSTREET BOYS/Shape Of My Heart	3070
6	10	LEWIS & PALTRON/Cruisin'	3070
9	9	MARC ANTHONY/Need You	2763
10	9	SAVAGE GARDEN/Knew I Loved You	2763
10	9	S CLUB 7/Never Had A Dream	2763
10	8	N SYNC/This I Promise You	2456
6	8	DARREN HAYES/Instabile	2456
4	8	CELINE DION/That's The Way It Is	2456
10	7	BACKSTREET BOYS/Drowning	2149
8	7	PHIL COLLINS/You'll Be In My	2149
11	5	O-TOWN/All Or Nothing	1535
7	5	LEANN RIMES/Need You	1535
5	5	FAITH HILL/The Way You Love Me	1535
4	4	BRICKMAN/HOWARD/Simple Things	1228
3	4	DIAMOND RIO/One More Day	1228
1	3	MICHAEL BOLTON/Only A Woman Like	921
4	2	FAITH HILL/There You'll Be	614
2	2	LIONEL RICHI/Angel	614
2	2	CHRISTINA AGUILERA/Im Turn To You	614

MARKET #3

WNND/Chicago
Bonnevill
(312) 297-5100
Hamin/Johns
12+ Cume 543,300

Windy 100.7 FM

PLAYS	LW	ARTIST/TITLE	GI (000)
33	32	CELINE DION/A New Day Has Come	8288
33	31	ENRIQUE IGLESIAS/Hero	8029
20	21	MICHAEL BOLTON/Only A Woman Like	8029
22	27	FIVE FOR FIGHTING/Superman (It's...)	6993
24	22	N SYNC/This I Promise You	5698
32	22	ENYA/Only Time	5698
22	21	LEWIS & PALTRON/Cruisin'	5439
20	20	LEE ANN RIMES/Need You	5180
25	19	BACKSTREET BOYS/Drowning	4921
19	19	MATCHBOX TWENTY/If You're Gone	4921
19	19	ENYA/Wild Child	4921
18	17	LEE ANN WOMACK/Hope You Dance	4921
18	17	FAITH HILL/There You'll Be	4662
22	16	SAVAGE GARDEN/Knew I Loved You	4662
16	16	DARREN HAYES/Instabile	4144
16	16	ELTON JOHN/This Train Don't	4144
15	14	BRIAN MCKNIGHT/Still	3626
13	13	CHRIS ISAAK/Let Me Down Easy	3367
8	9	CHER/Song For The Lonely	2331
7	8	MESSINA W/MCGRAW/Bring On The Rain	2072
6	6	CELINE DION/That's The Way It Is	1554
5	4	PHIL COLLINS/You'll Be In My	1295
2	4	SADE/By Your Side	1036
2	4	FAITH HILL/The Way You Love Me	1036
3	2	BRICKMAN/HOWARD/Simple Things	518
1	1	MARIAH CAREY/Never Too Far	259
1	1	ALL-4-ONE/Beautiful As U	0

MARKET #5

KVIL/Dallas-Ft. Worth
Infinity
(214) 691-1037
Johnson
12+ Cume 413,700

103.7 KVIL

PLAYS	LW	ARTIST/TITLE	GI (000)
24	26	FIVE FOR FIGHTING/Superman (It's...)	5278
25	24	ENRIQUE IGLESIAS/Hero	4872
24	24	LONESTAR/Im Already There	4872
21	23	BRICKMAN/HOWARD/Simple Things	4669
22	22	BACKSTREET BOYS/Drowning	4666
20	20	ELTON JOHN/This Train Don't	4060
20	20	LEANN RIMES/Can't Fight	4060
17	19	CELINE DION/A New Day Has Come	3857
17	17	MATCHBOX TWENTY/If You're Gone	3654
15	16	S CLUB 7/Never Had A Dream	3451
15	16	DIDO/Thankyou	3248
15	16	MARC ANTHONY/Need You	3248
15	15	DIANA KRALL/The Look Of Love	3045
15	15	FAITH HILL/There You'll Be	3045
14	15	ENYA/Only Time	3045
14	14	CHER/Song For The Lonely	2842
13	13	DIAMOND RIO/One More Day	2639
13	13	LEWIS & PALTRON/Cruisin'	2639
11	13	O-TOWN/All Or Nothing	2639
11	11	LIONEL RICHI/Angel	2233
11	11	N SYNC/This I Promise You	2233
11	11	DARREN HAYES/Instabile	2233
10	10	BBMAK/Back Here	2030
9	10	ERIC CLAPTON/Believe In Me	2030
9	10	MARTIN F/GUILERA/NoBody Wants	2030
10	10	NELLY FURTADO/Im Like A Bird	2030
10	10	BACKSTREET BOYS/More Than That	2030
10	10	MICHAEL BOLTON/Only A Woman Like	2030
6	9	PHIL COLLINS/You'll Be In My	1827

MARKET #6

WBEB/Philadelphia
WEAZ Radio Inc
(610) 538-1233
Conley
12+ Cume 752,000

B*101.1

PLAYS	LW	ARTIST/TITLE	GI (000)
28	28	ENRIQUE IGLESIAS/Hero	13748
29	27	FIVE FOR FIGHTING/Superman (It's...)	13257
25	25	CELINE DION/A New Day Has Come	12275
27	25	UNCLE KRACKER/Follow Me	12275
23	23	TRAIN/Drops Of Jupiter	11293
11	20	ALICIA KEYS/Fallin'	9820
18	18	LEE ANN WOMACK/Hope You Dance	8838
13	15	SAVAGE GARDEN/Knew I Loved You	7365
14	14	DARREN HAYES/Instabile	5874
13	14	DIDO/Thankyou	5874
15	13	S CLUB 7/Never Had A Dream	5874
13	13	MARC ANTHONY/You Sang To Me	5874
11	12	ENYA/Only Time	5892
12	12	FAITH HILL/The Way You Love Me	5892
12	12	PHIL COLLINS/You'll Be In My	5892
11	11	MARILYN SCOTT/Don't Let Love...	5401
11	11	THE CORRS/Breathless	5401
13	11	BRIAN MCKNIGHT/Still	5401
6	10	CELINE DION/That's The Way It Is	4910
10	10	MATCHBOX TWENTY/If You're Gone	4910
10	10	BBMAK/Back Here	4910
7	10	LEWIS & PALTRON/Cruisin'	4910
9	10	O-TOWN/All Or Nothing	4910
8	9	LEANN RIMES/Need You	3928
9	7	BACKSTREET BOYS/Shape Of My Heart	3437
9	7	CHRISTINA AGUILERA/Im Turn To You	3437
6	6	N SYNC/Bye Bye Bye	2946
6	6	SUGAR RAY/When It's Over	2946
7	6	BBMAK/Back Here	2946

MARKET #7

WASH/Washington, DC
Clear Channel
(301) 984-9710
Alan
12+ Cume 452,100

Soft Rock 97.1 WASH-FM

PLAYS	LW	ARTIST/TITLE	GI (000)
20	26	CELINE DION/A New Day Has Come	5408
26	26	ENRIQUE IGLESIAS/Hero	5408
21	23	O-TOWN/All Or Nothing	4784
22	22	LONESTAR/Im Already There	4576
23	21	FAITH HILL/There You'll Be	4368
21	21	MARC ANTHONY/Need You	4368
16	17	UNCLE KRACKER/Follow Me	4160
16	17	BACKSTREET BOYS/Drowning	3536
15	16	BRICKMAN/HOWARD/Simple Things	3328
16	16	TRAIN/Drops Of Jupiter	3328
15	15	FIVE FOR FIGHTING/Superman (It's...)	3328
14	15	SAVAGE GARDEN/Knew I Loved You	3120
9	14	LEE ANN WOMACK/Hope You Dance	2912
12	13	LEANN RIMES/Soon	2704
14	13	BRIAN MCKNIGHT/Still	2704
15	13	CHER/Song For The Lonely	2704
13	13	MESSINA W/MCGRAW/Bring On The Rain	2704
8	11	LEANN RIMES/Need You	2288
12	11	DIDO/Thankyou	2288
14	11	PHIL COLLINS/You'll Be In My	2288
10	10	LEWIS & PALTRON/Cruisin'	2080
12	10	ENYA/Wild Child	2080
7	9	MARC ANTHONY/You Sang To Me	1872
12	9	S CLUB 7/Never Had A Dream	1872
10	9	SADE/By Your Side	1872
8	9	N SYNC/This I Promise You	1872
8	8	THE CORRS/Breathless	1664
8	8	CELINE DION/That's The Way It Is	1664
9	7	ELTON JOHN/This Train Don't	1456
6	7	BBMAK/Back Here	1456

MARKET #8

WMLJ/Boston
Greater Media
(617) 822-6324
Kelley/O'Terry/Lawrence
12+ Cume 604,500

MAGIC 106.7
106.7 FM

PLAYS	LW	ARTIST/TITLE	GI (000)
25	27	ALICIA KEYS/Fallin'	9639
25	26	ENRIQUE IGLESIAS/Hero	9282
26	25	CELINE DION/A New Day Has Come	8925
25	24	FIVE FOR FIGHTING/Superman (It's...)	8568
25	24	MATCHBOX TWENTY/If You're Gone	8568
19	19	UNCLE KRACKER/Follow Me	6783
12	16	LEE ANN RIMES/Can't Fight	5712
11	14	BACKSTREET BOYS/Drowning	4998
10	14	O-TOWN/All Or Nothing	4998
8	11	FAITH HILL/There You'll Be	3921
12	10	TRAIN/Drops Of Jupiter	3570
11	10	JANET/Someone To Call	3570
9	9	BRIAN MCKNIGHT/Still	3213
9	9	DIDO/Thankyou	3213
10	9	LEWIS & PALTRON/Cruisin'	3213
9	9	PHIL COLLINS/You'll Be In My	3213
11	9	SAVAGE GARDEN/Knew I Loved You	3213
11	9	MARC ANTHONY/You Sang To Me	3213
9	9	CHRISTINA AGUILERA/Im Turn To You	3213
8	8	DON HENLEY/Taking You Home	2856
7	8	CELINE DION/That's The Way It Is	2856
9	8	LEANN RIMES/Need You	2856
3	7	MICHAEL BOLTON/Only A Woman Like	2499
7	7	ELTON JOHN/This Train Don't	2499
7	6	BRICKMAN/HOWARD/Simple Things	2142
7	6	DARREN HAYES/Instabile	2142
5	5	BBMAK/Back Here	1785
6	5	ERIC CLAPTON/Believe In Me	1785
1	1	ERIC CLAPTON/Believe In Me	357
1	1	AL JARREAU/It's How You Say It	357

MARKET #10

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PLAYS	LW	ARTIST/TITLE	GI (000)
19	19	ENRIQUE IGLESIAS/Hero	7676
21	19	CELINE DION/A New Day Has Come	7676
18	18	LONESTAR/Im Already There	7272
15	17	FIVE FOR FIGHTING/Superman (It's...)	6868
14	16	TRAIN/Drops Of Jupiter	6164
15	16	MATCHBOX TWENTY/If You're Gone	6164
17	15	ENYA/Only Time	6060
15	13	UNCLE KRACKER/Follow Me	5252
13	12	CHER/Song For The Lonely	4848
11	11	MICHAEL BOLTON/Only A Woman Like	4444
10	10	LEE ANN WOMACK/Hope You Dance	4040
10	8	SAVAGE GARDEN/Knew I Loved You	3328
8	8	JESSICA ANDREWS/Who I Am	3232
8	8	BACKSTREET BOYS/More Than That	3232
8	8	N SYNC/It's Gonna Be Me	3232
8	8	FAITH HILL/The Way You Love Me	3232
9	8	N SYNC/This I Promise You	3232
5	8	CELINE DION/That's The Way It Is	3232
7	7	DIDO/Thankyou	2828
7	7	S CLUB 7/Never Had A Dream	2828
7	6	BBMAK/Back Here	2424
6	6	NELLY FURTADO/Im Like A Bird	2424
8	4	N SYNC/Bye Bye Bye	1616
3	3	CHRISTINA AGUILERA/Im Turn To You	1212
2	3	LEANN RIMES/Need You	1212
2			

ON THE RECORD

With
Valorie Knight
Former PD, KRBZ Kansas City



I'm so pumped that Puddle Of Mudd's "Blurry" is our highest-testing record! The band has Kansas City roots, and I think that helped the interest level and buzz at first, but it is a legitimate smash for us. Jewel has been a consistent top five tester and a great balance record for us. • Linkin Park and Creed are also testing great and in power rotation. • We took an early shot on Default, and it's paying off with top phones and research. • We've been playing a track from Matchbox Twenty called "Rest Stop," and not only has it tested in the top 10 consistently, but chicks dig it! It gets tons of phones too. • A hot up-and-comer for us is Pink's "Don't Let Me Get Me." It's more of an adult record that is also getting phone reaction.

Sheryl Crow's "Soak Up the Sun" (A&M/Interscope) leaps from 20 to 14 and is up 375 plays ... After last week's strong add week, **Lenny Kravitz's** "Stillness of Heart" (Virgin) is still technically below the chart, but

it posts an impressive play increase of 251 ... Ditto for **Five For Fighting's** "Easy Tonight" (Aware/Columbia) ... At AC, **Michael Bolton** is already top 20, moving 21-18* with "Only a Woman Like You" (Jive). Bolton is also up 450-plus plays to grab the **Most Increased Plays** honors ... **Marc Anthony's** "I Need You" (Columbia) is up a notch, but it posts a huge 300-play gain ... **Enrique Iglesias** hangs tough at No. 1 with "Hero" (Interscope), but **Celine Dion's** "A New Day Has Come" (Epic) is poised to take the top spot soon.

— Kid Kelly, AC/Hot AC Editor



artistactivity

ARTIST: Laura Dawn

LABEL: Extasy

By **KID KELLY**/AC-HOT AC EDITOR



Laura Dawn

Laura Dawn, a 21-year-old Iowa native, is the hottest thing on a relatively new label, Extasy Records. Extasy was started by a Japanese rock star who wanted to live out his fantasy of owning a record label. So far, he's off to a great start.

The label is showing strong support for Laura Dawn with good reason. Dawn moved to Manhattan with a dream and no money, sleeping most of the time on a board in a squat house on the Lower East Side. She fronted the female punk group Fluffer until she decided to strike out on her own with an album about her adventures and experiences trying to make it in the big city.

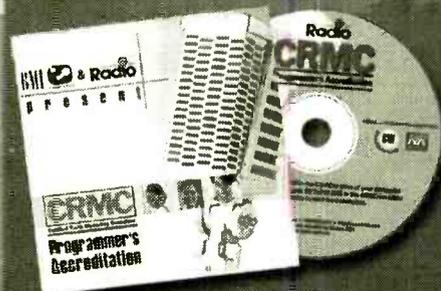
Dawn's first major release is *Believer*, and it exemplifies the direction in which Hot AC is headed. Her music is influenced by Smashing Pumpkins, The Pixies, Alanis Morissette, Moby and The Clash. The singer-songwriter says she called the album *Believer* because she "had a faith that there had to be some purpose to my life, that there was some future ahead that I couldn't possibly foresee that would explain everything."

From the sexy punk edge of "Delicious" to the timeless, melancholy pop of "Useless in L.A." to the innovative, gothic hard rock of the title track, *Believer* is an eclectic musical journey, brought together by Dawn's consum-

mate songwriting and unique, infectious vocals. "People have told me I sound like a cross between Kim Deal and Dusty Springfield," says Dawn about a voice that goes from a breathy purr to a soulful wail. The album's sonic landscape is rich and varied, fusing rock guitar, bass and drum sounds with ethereal effects, drum loops and textural instruments like electric cello and piano.

WSSR/Tampa and WWMX/Baltimore were early believers in "I Would," Dawn's first single from *Believer*, and are still having great success with it. She's also wrapping up a U.S. tour with The Calling.

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R&R Hot AC Top 30

March 15, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CALLING Wherever You Will Go (RCA)	3917	-62	381468	25	92/0
2	2	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	3877	-22	364515	19	84/0
3	3	CREED My Sacrifice (Wind-up)	3275	-63	306888	18	83/0
5	4	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	3088	+156	329513	9	89/1
4	5	JEWEL Standing Still (Atlantic)	3045	-30	313766	21	90/0
6	6	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	2401	-80	223366	39	88/0
8	7	NATALIE IMBRUGLIA Wrong Impression (RCA)	2331	+146	234839	8	90/1
7	8	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	2293	-77	221638	53	90/0
11	9	NO DOUBT Hey Baby (Interscope)	2064	+59	238241	10	59/2
10	10	LIFEHOUSE Hanging By A Moment (DreamWorks)	2060	+3	225962	54	88/0
13	11	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	2030	+277	167690	7	65/2
12	12	MICHELLE BRANCH All You Wanted (Maverick/WB)	1968	+95	168576	9	79/3
9	13	DAVE MATTHEWS BAND Everyday (RCA)	1943	-117	206278	16	66/0
20	14	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1611	+376	168063	3	78/3
14	15	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	1604	-77	161200	35	68/0
16	16	CHRIS ISAAK Let Me Down Easy (Reprise)	1495	+89	145113	7	80/2
18	17	PINK Get The Party Started (Arista)	1397	+112	172910	10	36/3
17	18	LIFEHOUSE Breathing (DreamWorks)	1282	-84	85138	13	47/0
22	19	LINKIN PARK In The End (Warner Bros.)	1209	+90	126847	5	29/4
23	20	JOHN MAYER No Such Thing (Aware/Columbia)	1194	+109	131254	4	60/5
21	21	LEANN RIMES Can't Fight The Moonlight (Curb)	1145	+21	99587	12	52/0
19	22	ENRIQUE IGLESIAS Hero (Interscope)	1145	-135	82671	20	49/0
25	23	DEFAULT Wasting My Time (TVT)	880	+147	64490	3	36/1
24	24	EDDIE VEDDER You've Got To Hide Your... (V2)	860	+11	103752	4	42/5
26	25	CELINE DION A New Day Has Come (Epic)	839	+127	82605	3	46/4
27	26	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	835	+233	80147	2	51/8
Debut	27	GOO GOO DOLLS Here Is Gone (Warner Bros.)	712	+712	102340	1	84/84
Debut	28	TRAIN She's On Fire (Columbia)	644	+110	58572	1	41/1
30	29	SHAKIRA Whenever Wherever (Epic)	575	+9	77258	3	19/0
29	30	SENSE FIELD Save Yourself (Nettwerk)	562	-28	55387	2	34/1

Most Added

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ARTIST TITLE LABEL(S)	ADDS
GOO GOO DOLLS Here Is Gone (Warner Bros.)	84
LENNY KRAVITZ Stillness Of Heart (Virgin)	13
JEWEL Break Me (Atlantic)	13
AVRIL LAVIGNE Complicated (Arista)	12
FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)	10
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	8
JIMMY EAT WORLD The Middle (DreamWorks)	7
KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	7
JOHN MAYER No Such Thing (Aware/Columbia)	5
EDDIE VEDDER You've Got To Hide Your... (V2)	5
RUBYHORSE Sparkle (Island/IDJMG)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GOO GOO DOLLS Here Is Gone (Warner Bros.)	+712
SHERYL CROW Soak Up The Sun (A&M/Interscope)	+376
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+277
LENNY KRAVITZ Stillness Of Heart (Virgin)	+253
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	+233
KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	+228
FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)	+202
JIMMY EAT WORLD The Middle (DreamWorks)	+199
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	+156
DEFAULT Wasting My Time (TVT)	+147

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3 DOORS DOWN Be Like That (Republic/Universal)	1435
U2 Stuck In A Moment... (Interscope)	1307
DAVE MATTHEWS BAND The Space Between (RCA)	1303
ENYA Only Time (Reprise)	1301
JOHN MELLENCAMP Peaceful World (Columbia)	1268
INCUBUS Drive (Immortal/Epic)	1238
SUGAR RAY When It's Over (Lava/Atlantic)	1162
LENNY KRAVITZ Dig In (Virgin)	1158
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1098
DIDO Thankyou (Arista)	1080
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1064
U2 Beautiful Day (Interscope)	888
LENNY KRAVITZ Again (Virgin)	870
ALICIA KEYS Fallin' (J)	855
NELLY FURTADO I'm Like A Bird (DreamWorks)	822
SMASH MOUTH I'm A Believer (Interscope)	763
CREED With Arms Wide Open (Wind-up)	708

95 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/3/02-3/9/02. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

New & Active

NELLY FURTADO ...On The Radio (Remember...) (DreamWorks)

Total Plays: 538, Total Stations: 34, Adds: 0

JIMMY EAT WORLD The Middle (DreamWorks)

Total Plays: 535, Total Stations: 34, Adds: 7

PETE YORN Strange Condition (Columbia)

Total Plays: 506, Total Stations: 35, Adds: 1

KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)

Total Plays: 502, Total Stations: 28, Adds: 7

LONESTAR I'm Already There (BNA)

Total Plays: 417, Total Stations: 19, Adds: 0

REMY ZERO Save Me (Elektra/EEG)

Total Plays: 409, Total Stations: 24, Adds: 2

INCUBUS I Wish You Were Here (Immortal/Epic)

Total Plays: 330, Total Stations: 11, Adds: 0

LENNY KRAVITZ Stillness Of Heart (Virgin)

Total Plays: 305, Total Stations: 38, Adds: 13

FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)

Total Plays: 281, Total Stations: 33, Adds: 10

RES They-Say Vision (MCA)

Total Plays: 261, Total Stations: 23, Adds: 2

Songs ranked by total plays

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America's Best Testing Hot AC Songs 12+
For The Week Ending 3/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
LINKIN PARK In The End (Warner Bros.)	4.22	4.20	93%	29%	4.27	93%	26%
DEFAULT Wasting My Time (TVT)	4.21	4.20	66%	10%	4.27	69%	9%
CALLING Wherever You Will Go (RCA)	4.20	4.26	95%	28%	4.30	95%	28%
PUDDLE OF MUDD Blurry (Flawless/Gaffan/Interscope)	4.19	4.22	84%	15%	4.28	82%	14%
LIFEHOUSE Breathing (DreamWorks)	4.12	4.19	81%	13%	4.22	81%	10%
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	4.12	4.16	98%	44%	4.28	99%	39%
LIFEHOUSE Hanging By A Moment (DreamWorks)	4.06	4.10	97%	47%	4.09	98%	49%
MICHELLE BRANCH All You Wanted (Maverick/WB)	4.02	3.96	76%	11%	3.95	72%	11%
3 DOORS DOWN Be Like That (Republic/Universal)	3.92	4.01	94%	39%	4.03	95%	43%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.91	-	41%	5%	4.01	37%	2%
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.91	3.96	99%	51%	3.91	100%	54%
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	3.82	3.77	84%	15%	3.90	88%	14%
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	3.82	3.90	95%	45%	3.79	96%	46%
DAVE MATTHEWS BAND Everyday (RCA)	3.81	3.87	89%	31%	3.81	91%	33%
CREED My Sacrifice (Wind-up)	3.80	3.86	99%	46%	3.76	99%	47%
NATALIE IMBRUGLIA Wrong Impression (RCA)	3.75	3.70	69%	10%	3.70	73%	11%
JEWEL Standing Still (Atlantic)	3.71	3.81	92%	33%	3.81	94%	31%
STAINED It's Been Awhile (Flip/Elektra/EEG)	3.70	3.76	99%	57%	3.84	99%	57%
U2 Stuck In A Moment You Can't Get Out Of (Interscope)	3.63	3.76	94%	41%	3.59	96%	45%
EDDIE VEDDER You've Got To Hide Your Love Away (V2)	3.61	3.75	57%	13%	3.63	62%	13%
LEANN RIMES Can't Fight The Moonlight (Curb)	3.55	3.53	81%	30%	3.63	83%	30%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.53	-	39%	7%	3.32	40%	7%
NO DOUBT Hey Baby (Interscope)	3.50	3.42	97%	49%	3.64	97%	43%
CHRIS ISAAK Let Me Down Easy (Reprise)	3.43	3.43	46%	10%	3.52	48%	9%
NELLY FURTADO On The Radio (Remember The Days) (DreamWorks)	3.35	3.25	45%	11%	3.34	49%	12%
ENYA Only Time (Remix) (Reprise)	3.24	3.22	87%	48%	3.43	92%	45%
LENNY KRAVITZ Dig In (Virgin)	3.18	3.34	95%	51%	3.13	96%	53%
ENRIQUE IGLESIAS Hero (Interscope)	3.13	3.17	95%	61%	3.20	95%	61%

Total sample size is 793 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 4818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

Indicator

Most Added

- GOO GOO DOLLS** Here Is Gone (Warner Bros.)
- FIVE FOR FIGHTING** Easy Tonight (Aware/Columbia)
- MICHELLE BRANCH** All You Wanted (Maverick/WB)
- PINK** Get The Party Started (Arista)
- VANESSA CARLTON** A Thousand Miles (A&M/Interscope)
- ENRIQUE IGLESIAS** Escape (Interscope)
- LENNY KRAVITZ** Stillness Of Heart (Virgin)
- JEWEL** Break Me (Atlantic)
- AVRIL LAVIGNE** Complicated (Arista)
- RES** They-Say Vision (MCA)

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Reporters

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<p>WRVE/Albany, NY FD: Randy McCarty MD: Monica Thomas RUBYNORSE "Sparkle"</p>	<p>WZL/Canton, OH Interim PD: Morgan Taylor FIVE FOR FIGHTING "Tonight" JIMMY EAT WORLD "Middle" LENNY KRAVITZ "Heart" SENSE FIELD "Save"</p>	<p>WCGO/Columbus, GA PD/MD: Al Haynes No Adds</p>	<p>KALZ/Fresno, CA PD: E. Curtis Johnson MD: Dave Craig 14 GOO GOO DOLLS "Here"</p>	<p>KMXB/Las Vegas, NV OM: Cat Thomas APD/MD: Charese Fruge 15 GOO GOO DOLLS "Here"</p>	<p>WJLK/Monmouth-Ocean, NJ PD: Jeff Rafter APD/MD: Chaz Henderson 7 GOO GOO DOLLS "Here" CHRIS ISAAK "Easy" JOHN MAYER "Such"</p>	<p>KMXP/Phoenix, AZ PD: Ron Price MD: Trent Edwards 7 GOO GOO DOLLS "Here" SHERYL CROW "Soak"</p>	<p>WVOR/Rochester, NY PD: Dave LeFrois MD: Joe Bonacci 8 GOO GOO DOLLS "Here"</p>	<p>KPLZ/Seattle-Tacoma, WA PD: Kent Phillips MD: Alisa Hashimoto 14 GOO GOO DOLLS "Here" 8 JIMMY EAT WORLD "Middle" LENNY KRAVITZ "Heart"</p>	<p>WWZZ/Washington, DC PD: Mike Edwards APD/MD: Sean Sellers 13 GOO GOO DOLLS "Here" 8 JOHN MAYER "Such" 1 EDDIE VEDDER "Hide"</p>
<p>KPEK/Albuquerque, NM OM: Bill May PD: Mike Parsons MD: Deeya APD: Jaimey Barreras 26 GOO GOO DOLLS "Here"</p>	<p>WCOD/Cape Cod, MA OM: Gregg Cassidy MD: Cheryl Park 14 GOO GOO DOLLS "Here" 12 ENRIQUE IGLESIAS "Escape"</p>	<p>KDMX/Dallas-Ft. Worth, TX PD: Pat McMahon MD: Lisa Thomas GOO GOO DOLLS "Here"</p>	<p>KVSR/Fresno, CA PD: Mike Yeager APD: Andy Winford 14 LINKIN PARK "End" GOO GOO DOLLS "Here" LENNY KRAVITZ "Heart" AVRIL LAVIGNE "Complicate"</p>	<p>WMXL/Lexington-Fayette, KY PD: Jill Meyer VANESSA CARLTON "Miles" GOO GOO DOLLS "Here"</p>	<p>KCDU/Monterey-Salinas, CA PD/MD: Mike Scott APD: Maverick 6 GOO GOO DOLLS "Here" JEWEL "Break" AVRIL LAVIGNE "Complicate" RES "Vision"</p>	<p>WVMT/Portland, ME PD: Randi Kirshbaum APD/MD: Ethan Minton FIVE FOR FIGHTING "Tonight" GOO GOO DOLLS "Here"</p>	<p>KZZO/Sacramento, CA Dir./Prog: Mark Evans PD: Allen Oda APD: Jim Matthews 1 GOO GOO DOLLS "Here"</p>	<p>WMTX/Tampa, FL PD: Tony Fiorentino MD: Bobby Rich GAROLYN DAWN JOHNSON "So"</p>	<p>WFRM/West Palm Beach, FL PD: Mike Edwards APD/MD: John O'Donnell MD: Russ Morley 2 GOO GOO DOLLS "Here" 2 AVRIL LAVIGNE "Complicate" VANESSA CARLTON "Miles" KYLIE MINOIGUE "Can't" RES "Vision"</p>
<p>WKXS/Anchorage, AK PD: Rosy Lemnox MD: Monica Thomas PINK "Party" GOO GOO DOLLS "Here" MICHELLE BRANCH "Wanted" JEWEL "Break"</p>	<p>WMT/Cedar Rapids, IA PD/MD: Erin Bristol 1 VANESSA CARLTON "Miles" GOO GOO DOLLS "Here"</p>	<p>WMMX/Dayton, OH PD: Jeff Stevens MD: Shaun Vincent 3 GOO GOO DOLLS "Here" 1 VANESSA CARLTON "Miles"</p>	<p>WWTI/Grand Rapids, MI PD/MD: Jeff Andrews APD: Kent Evans INDIA ARIE "Video" GOO GOO DOLLS "Here" KYLIE MINOIGUE "Can't" TRAIN "She's"</p>	<p>KURB/Little Rock, AR PD: Randy Cain APD/MD: Robert Archer FIVE FOR FIGHTING "Tonight" GOO GOO DOLLS "Here" KYLIE MINOIGUE "Can't" TRAIN "She's"</p>	<p>WKZN/New Orleans, LA PD: Steve Suter GOO GOO DOLLS "Here" JEWEL "Break" AVRIL LAVIGNE "Complicate"</p>	<p>KRSK/Portland, OR PD: Dan Penseigh MD: Sheryl Stewart 19 GOO GOO DOLLS "Here" 7 AVRIL LAVIGNE "Complicate" VANESSA CARLTON "Miles" JEWEL "Break" LENNY KRAVITZ "Heart"</p>	<p>KYKY/St. Louis, MO PD: Smokey Rivers APD/MD: Greg Hewitt 8 GOO GOO DOLLS "Here" 1 LENNY KRAVITZ "Heart"</p>	<p>WSSR/Tampa, FL OM: Jeff Kapugi Interim PD: John Stewart 13 GOO GOO DOLLS "Here" JEWEL "Break" RUBYNORSE "Sparkle"</p>	<p>WXLW/Worcester, MA OM: Pete Falcone PD/MD: Chase Murphy 11 GOO GOO DOLLS "Here" 1 EDDIE VEDDER "Hide" INDIA ARIE "Video" AVRIL LAVIGNE "Complicate"</p>
<p>WKDE/Atlantic City, NJ PD/MD: Brad Carson 22 GOO GOO DOLLS "Here" 5 AVRIL LAVIGNE "Complicate"</p>	<p>WALC/Charleston, SC GOO GOO DOLLS "Here" ALICIA KEYS "Fallin'" PINK "Party" SOUL THIEVES "Tonight"</p>	<p>KALC/Denver-Boulder, CO OM: Mike Stern APD/MD: Kozman 24 GOO GOO DOLLS "Here" SOUL THIEVES "Tonight"</p>	<p>WWSI/Greensboro, NC PD: Steve Williams 29 ALANIS MORISSETTE "Clean" 28 "NO DOUBT "Baby" 25 PUDDLE OF MUDD "Blurry" 15 MICHELLE BRANCH "Wanted" 12 LINKIN PARK "End" 13 CHRIS ISAAK "Easy" 8 JIMMY EAT WORLD "Middle" 4 REMY ZERO "Save"</p>	<p>KBIG/Los Angeles, CA PD: Jhani Kaye APD/MD: Robert Archer FIVE FOR FIGHTING "Tonight" GOO GOO DOLLS "Here" KYLIE MINOIGUE "Can't" TRAIN "She's"</p>	<p>WPLI/New York, NY VP/Prog: Tom Cuddy PD: Scott Shannon MD: Tony Mascaro 17 GOO GOO DOLLS "Here"</p>	<p>KSTP/Portland, OR PD: Michael Storm APD/MD: Larry Thompson 2 GOO GOO DOLLS "Here" 1 VANESSA CARLTON "Miles" NICKELBACK "Too"</p>	<p>KBEE/Salt Lake City, UT PD: Rusty Keys JACOB YOUNG "Good"</p>	<p>WVVR/St. Louis, MO OM/MD: Mark Edwards PD: David J GOO GOO DOLLS "Here" JEWEL "Break"</p>	<p>WVMM/Toledo, OH OM: Tim Roberts PD: Ron Finn APD/MD: Steve Marshall GOO GOO DOLLS "Here" NO DOUBT "Baby"</p>
<p>KAMX/Austin, TX PD: Jim Robinson MD: Clay Cutler 7 LENNY KRAVITZ "Heart" GOO GOO DOLLS "Here" AVRIL LAVIGNE "Complicate"</p>	<p>WLNK/Charlotte, NC OM: Tom Jackson PD: Neal Sharpe APD: Chris Allen 4 GOO GOO DOLLS "Here"</p>	<p>WDMN/Denver-Boulder, CO PD: Ron Harrell APD/MD: Michael Gifford 17 GOO GOO DOLLS "Here" 7 JACOB YOUNG "Good"</p>	<p>WKIZ/Hagerstown, MD PD: Rick Alexander MD: Jeff Roteman GOO GOO DOLLS "Here"</p>	<p>WMBZ/Memphis, TN OM: Jerry Dean PD/MD: Kramer 5 SHERYL CROW "Soak" 3 GOO GOO DOLLS "Here"</p>	<p>KYIS/Oklahoma City, OK OM: Chris Baker PD/MD: Ray Kalusa 15 GOO GOO DOLLS "Here"</p>	<p>WSNE/Providence, RI PD: Bill Hess MD: Gary Trust 1 GOO GOO DOLLS "Here" VANESSA CARLTON "Miles"</p>	<p>KOMB/Salt Lake City, UT OM: Alan Hague PD: Mike Neilson APD/MD: J.J. Riley 11 GOO GOO DOLLS "Here" VANESSA CARLTON "Miles" JIMMY EAT WORLD "Middle" LENNY KRAVITZ "Heart" LINKIN PARK "End"</p>	<p>KZPT/Tucson, AZ PD: Carey Edwards APD/MD: Leslie Lois 4 GOO GOO DOLLS "Here"</p>	<p>WVWV/West Palm Beach, FL PD: Mike Edwards APD/MD: John O'Donnell MD: Russ Morley 2 GOO GOO DOLLS "Here" 2 AVRIL LAVIGNE "Complicate" VANESSA CARLTON "Miles" KYLIE MINOIGUE "Can't" RES "Vision"</p>
<p>KLLY/Bakersfield, CA PD: E.J. Tyler APD: Erik Fox 24 GOO GOO DOLLS "Here" FIVE FOR FIGHTING "Tonight" RUBYNORSE "Sparkle"</p>	<p>WLNK/Charlotte, NC OM: Tom Jackson PD: Neal Sharpe APD: Chris Allen 4 GOO GOO DOLLS "Here"</p>	<p>WDMN/Denver-Boulder, CO PD: Ron Harrell APD/MD: Michael Gifford 17 GOO GOO DOLLS "Here" 7 JACOB YOUNG "Good"</p>	<p>WKIZ/Hagerstown, MD PD: Rick Alexander MD: Jeff Roteman GOO GOO DOLLS "Here"</p>	<p>WMBZ/Memphis, TN OM: Jerry Dean PD/MD: Kramer 5 SHERYL CROW "Soak" 3 GOO GOO DOLLS "Here"</p>	<p>KYIS/Oklahoma City, OK OM: Chris Baker PD/MD: Ray Kalusa 15 GOO GOO DOLLS "Here"</p>	<p>WSNE/Providence, RI PD: Bill Hess MD: Gary Trust 1 GOO GOO DOLLS "Here" VANESSA CARLTON "Miles"</p>	<p>KZPT/Tucson, AZ PD: Carey Edwards APD/MD: Leslie Lois 4 GOO GOO DOLLS "Here"</p>	<p>WVWV/West Palm Beach, FL PD: Mike Edwards APD/MD: John O'Donnell MD: Russ Morley 2 GOO GOO DOLLS "Here" 2 AVRIL LAVIGNE "Complicate" VANESSA CARLTON "Miles" KYLIE MINOIGUE "Can't" RES "Vision"</p>	<p>WVMM/Toledo, OH OM: Tim Roberts PD: Ron Finn APD/MD: Steve Marshall GOO GOO DOLLS "Here" NO DOUBT "Baby"</p>
<p>WVWX/Baltimore, MD VP/Prog: Bill Pasha PD: Steve Moran MD: Ryan Sampson 21 GOO GOO DOLLS "Here" 1 FIVE FOR FIGHTING "Tonight"</p>	<p>WVWX/Cleveland, OH PD: Dave Popovich MD: Jay Hudson 15 LINKIN PARK "End" 4 GOO GOO DOLLS "Here" JIMMY EAT WORLD "Middle"</p>	<p>WVVO/Detroit, MI PD: Tom O'Brien APD: Rob Hazleton MD: Ann Delisi 26 GOO GOO DOLLS "Here" 1 PETE DINKL "Strange"</p>	<p>WVWZ/Hagerstown, MD PD: Rick Alexander MD: Jeff Roteman GOO GOO DOLLS "Here"</p>	<p>WMBZ/Memphis, TN OM: Jerry Dean PD/MD: Kramer 5 SHERYL CROW "Soak" 3 GOO GOO DOLLS "Here"</p>	<p>KYIS/Oklahoma City, OK OM: Chris Baker PD/MD: Ray Kalusa 15 GOO GOO DOLLS "Here"</p>	<p>WSNE/Providence, RI PD: Bill Hess MD: Gary Trust 1 GOO GOO DOLLS "Here" VANESSA CARLTON "Miles"</p>	<p>KZPT/Tucson, AZ PD: Carey Edwards APD/MD: Leslie Lois 4 GOO GOO DOLLS "Here"</p>	<p>WVWV/West Palm Beach, FL PD: Mike Edwards APD/MD: John O'Donnell MD: Russ Morley 2 GOO GOO DOLLS "Here" 2 AVRIL LAVIGNE "Complicate" VANESSA CARLTON "Miles" KYLIE MINOIGUE "Can't" RES "Vision"</p>	
<p>WVWL/Birmingham, AL PD/MD: John Stuart CELINE DION "Day" GOO GOO DOLLS "Here" PINK "Party" PUDDLE OF MUDD "Blurry"</p>	<p>WVWC/Cleveland, OH PD: Alan Fine MD: Rebecca White 27 GOO GOO DOLLS "Here" LENNY KRAVITZ "Heart"</p>	<p>WVVO/Detroit, MI PD: Tom O'Brien APD: Rob Hazleton MD: Ann Delisi 26 GOO GOO DOLLS "Here" 1 PETE DINKL "Strange"</p>	<p>WVWZ/Hagerstown, MD PD: Rick Alexander MD: Jeff Roteman GOO GOO DOLLS "Here"</p>	<p>WMBZ/Memphis, TN OM: Jerry Dean PD/MD: Kramer 5 SHERYL CROW "Soak" 3 GOO GOO DOLLS "Here"</p>	<p>KYIS/Oklahoma City, OK OM: Chris Baker PD/MD: Ray Kalusa 15 GOO GOO DOLLS "Here"</p>	<p>WSNE/Providence, RI PD: Bill Hess MD: Gary Trust 1 GOO GOO DOLLS "Here" VANESSA CARLTON "Miles"</p>	<p>KZPT/Tucson, AZ PD: Carey Edwards APD/MD: Leslie Lois 4 GOO GOO DOLLS "Here"</p>	<p>WVWV/West Palm Beach, FL PD: Mike Edwards APD/MD: John O'Donnell MD: Russ Morley 2 GOO GOO DOLLS "Here" 2 AVRIL LAVIGNE "Complicate" VANESSA CARLTON "Miles" KYLIE MINOIGUE "Can't" RES "Vision"</p>	
<p>WVWB/Boston, MA VP/Prog: Greg Strassell MD: Mike Mulvey 19 GOO GOO DOLLS "Here" INDIA ARIE "Video" AVRIL LAVIGNE "Complicate"</p>	<p>WVWC/Cleveland, OH PD: Alan Fine MD: Rebecca White 27 GOO GOO DOLLS "Here" LENNY KRAVITZ "Heart"</p>	<p>WVVO/Detroit, MI PD: Tom O'Brien APD: Rob Hazleton MD: Ann Delisi 26 GOO GOO DOLLS "Here" 1 PETE DINKL "Strange"</p>	<p>WVWZ/Hagerstown, MD PD: Rick Alexander MD: Jeff Roteman GOO GOO DOLLS "Here"</p>	<p>WMBZ/Memphis, TN OM: Jerry Dean PD/MD: Kramer 5 SHERYL CROW "Soak" 3 GOO GOO DOLLS "Here"</p>	<p>KYIS/Oklahoma City, OK OM: Chris Baker PD/MD: Ray Kalusa 15 GOO GOO DOLLS "Here"</p>	<p>WSNE/Providence, RI PD: Bill Hess MD: Gary Trust 1 GOO GOO DOLLS "Here" VANESSA CARLTON "Miles"</p>	<p>KZPT/Tucson, AZ PD: Carey Edwards APD/MD: Leslie Lois 4 GOO GOO DOLLS "Here"</p>	<p>WVWV/West Palm Beach, FL PD: Mike Edwards APD/MD: John O'Donnell MD: Russ Morley 2 GOO GOO DOLLS "Here" 2 AVRIL LAVIGNE "Complicate" VANESSA CARLTON "Miles" KYLIE MINOIGUE "Can't" RES "Vision"</p>	

*** Monitored Reporters**
106 Total Reporters
95 Total Monitored
11 Total Indicator
9 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
KRUZ/Santa Barbara, CA

Did Not Report For Two Consecutive Weeks; Data Not Used (1):
WNK/Elmira-Corning, NY

Hot AC Playlists

MARKET #1

WPLJ/New York
ABC
(212) 613-8900
Cuddy/Shannon/Mascaro
12+ Cumc 2,258,300



PLAYS

LW	ARTIST/TITLE	GI	(000)
45	CALLING/Wherever You Will Go	40848	
42	JOHN MELLENCAMP/Peaceful World	40848	
44	NICKELBACK/How You Remind Me	40848	
44	LIFEHOUSE/Hanging By A Moment	39072	
43	ALANIS MORISSETTE/Hands Clean	38184	
43	CREED/My Sacrifice	38184	
42	U2/Stuck In A Moment...	37296	
42	PINK/Get The Party...	37296	
45	NO DOUBT/Hey Baby	28416	
29	SHERYL CROW/Soak Up The Sun	25552	
24	DAVE MATTHEWS BAND/The Space Between	24864	
28	LENNY KRAVITZ/Dig In	24864	
26	TRAIN/Drops Of Jupiter...	23088	
26	JEWEL/Standing Still	23088	
26	MATCHBOX TWENTY/If You're Gone	23088	
25	STAIN'D/It's Been Awful	22200	
27	MICHELLE BRANCH/All You Wanted	21312	
24	EDDIE VEDDER/You've Got To...	20424	
20	KYLIE MINOGUE/Can't Get You...	17670	
19	VANESSA CARLTON/A Thousand Miles	16872	
21	JOHN MAYER/No Such Thing	16872	
20	SHAKIRA/Whenever Wherever	15984	
17	GOO GOO DOLLS/Here Is Gone	15096	
20	NATALIE IMBRUGLIA/Wrong Impression	15096	
19	DAVE MATTHEWS BAND/Everyday	14208	
14	CELINÉ DION/New Day Has Come	13320	
14	U2/Walk On	12432	
14	CHER/Song For The Lonely	12432	
16	CHRIS ISAAK/Let Me Down Easy	12432	
13	ELTON JOHN/This Train Don't	11544	

MARKET #2

KBIG/Los Angeles
Clear Channel
(818) 546-1043
Kaye/Archer
12+ Cumc 1,140,280



PLAYS

LW	ARTIST/TITLE	GI	(000)
27	PINK/Get The Party...	14268	
29	LEANN RIMES/Can't Fight...	14268	
28	SHAKIRA/Whenever Wherever	13776	
27	FIVE FOR FIGHTING/Superman (It's...)	13284	
26	JEWEL/Standing Still	12792	
12	NATALIE IMBRUGLIA/Wrong Impression	7380	
13	CHER/Song For The Lonely	6988	
10	DIDO/Thankyou	5884	
12	ALICIA KEYS/Fallin'	5904	
12	ENRIQUE IGLESIAS/Escape	5904	
9	MARC ANTHONY/You Song To Me	5412	
10	JENNIFER LOPEZ/Love Don't Cost...	4920	
10	FAITH HILL/The Way You Love Me	4920	
8	SAVAGE GARDEN/I Knew I Loved You	4920	
11	NO SYNG/It's Gonna Be	4920	
9	EVAN AND JARON/Crazy For This Girl	4428	
10	CELINÉ DION/That's The Way It Is	4428	
10	NO SYNG/This I Promise You	4428	
4	KYLIE MINOGUE/Can't Get You...	4428	
10	JANET/Someone To Call...	4428	
14	ENRIQUE IGLESIAS/Hero	3936	
9	LEANN RIMES/Need You	3936	
11	LENNY KRAVITZ/Again	3936	
8	CELINÉ DION/New Day Has Come	3936	
5	BACKSTREET BOYS/Drowning	3444	
6	DIDO/Here With Me	3444	
5	BRITNEY SPEARS/Oops! I Did It	3444	
5	LEE ANN WOMACK/I Hope You Dance	3444	
6	MANDY MOORE/I Wanna Be With You	3444	
6	JANET/All For You	2952	

MARKET #2

KYSR/Los Angeles
Clear Channel
(818) 955-7000
Ivey/Patky
12+ Cumc 1,265,300



PLAYS

LW	ARTIST/TITLE	GI	(000)
46	ALANIS MORISSETTE/Hands Clean	43758	
76	LINKIN PARK/In The End	42636	
68	NO DOUBT/Hey Baby	42636	
36	JEWEL/Standing Still	40953	
69	DAVE MATTHEWS BAND/Everyday	33099	
27	NATALIE IMBRUGLIA/Wrong Impression	22440	
48	EDDIE VEDDER/You've Got To...	21879	
37	PETE YORN/Strange Condition	20757	
20	PUDDLE OF MUDD/Blurry	19635	
35	FIVE FOR FIGHTING/Superman (It's...)	19635	
33	CREED/My Sacrifice	18513	
23	STOKES/Last Nite	17952	
70	NICKELBACK/How You Remind Me	16830	
37	JOHN MAYER/No Such Thing	15147	
37	JACK JOHNSON/Flake	15147	
32	SHERYL CROW/Soak Up The Sun	14566	
14	JIMMY EAT WORLD/The Middle	14025	
66	CALLING/Wherever You Will Go	14025	
5	KYLIE MINOGUE/Can't Get You...	13464	
19	DAVID NAYLOR/Wasting My Time	12903	
22	GOO GOO DOLLS/Here Is Gone	12342	
22	VANESSA CARLTON/A Thousand Miles	12342	
24	CHRIS ISAAK/Let Me Down Easy	11781	
25	COLPLAY/Yellow	11220	
18	ZERO 7/Destiny	8976	
6	NO DOUBT/Hella Good	8415	
23	NO DOUBT/Don't Let Me Down	7854	
14	LIFEHOUSE/Hanging By A Moment	7293	
21	LEWIS WOLURST/Outside	7293	

MARKET #3

WTMX/Chicago
Bonneville
(312) 946-1019
Kachnske
12+ Cumc 874,000



PLAYS

LW	ARTIST/TITLE	GI	(000)
52	CALLING/Wherever You Will Go	20433	
51	ALANIS MORISSETTE/Hands Clean	20016	
44	TRAIN/She's On Fire	18348	
39	"Ravi's Side	17514	
41	CAKE/Short Skirt/Long...	17514	
42	NO DOUBT/Hey Baby	16263	
39	JEWEL/Standing Still	16263	
38	GOO GOO DOLLS/Here Is Gone	15846	
39	BETTER THAN EZRA/Extra Ordinary	15012	
36	DAVE MATTHEWS BAND/Everyday	14595	
35	U2/Stuck In A Moment...	14595	
31	SENSE FIELD/Save Yourself	13344	
30	NICKELBACK/How You Remind Me	12510	
29	JOHN MAYER/No Such Thing	12093	
24	SHERYL CROW/Soak Up The Sun	11676	
26	PUDDLE OF MUDD/Blurry	10842	
25	BEN FOLDS/Still Fighting It	10425	
24	CHRIS ISAAK/Let Me Down Easy	9174	
19	LIFEHOUSE/Hanging By A Moment	8757	
13	3 DOORS DOWN/Be Like That	8757	
21	JOHN MELLENCAMP/Peaceful World	7923	
19	BLUES TRAVELER/Back In The Day	7923	
30	NATALIE IMBRUGLIA/Wrong Impression	7506	
20	SUGAR RAY/When It's Over	7506	
16	INCUBUS/Drive	7506	
15	FIVE FOR FIGHTING/Superman (It's...)	7089	
17	LENNY KRAVITZ/Dig In	6672	
15	NINE DAYS/Absolutely...	6672	
14	STAIN'D/It's Been Awful	6672	
7	DAVE MATTHEWS BAND/The Space Between	5938	

MARKET #4

KLCC/San Francisco
Infinity
(415) 765-4000
Peake/Stoeckl
12+ Cumc 616,700



PLAYS

LW	ARTIST/TITLE	GI	(000)
51	PINK/Get The Party...	11385	
52	NO DOUBT/Hey Baby	11178	
53	CALLING/Wherever You Will Go	10971	
55	NICKELBACK/How You Remind Me	10971	
39	ALICIA KEYS/Fallin'	10143	
40	ALANIS MORISSETTE/Hands Clean	8280	
53	CREED/My Sacrifice	8280	
39	JEWEL/Standing Still	8073	
37	EDDIE VEDDER/You've Got To...	7866	
38	FIVE FOR FIGHTING/Superman (It's...)	7866	
35	NELLY FURTADO/In The End	7245	
31	THOMAS MERRITT/No Such Thing	7038	
41	DAVE MATTHEWS BAND/Everyday	6624	
36	U2/Stuck In A Moment...	6417	
29	NATALIE IMBRUGLIA/Wrong Impression	6417	
15	LINKIN PARK/In The End	6210	
23	SHERYL CROW/Soak Up The Sun	6003	
16	CHRIS ISAAK/Let Me Down Easy	5589	
28	JOHN MAYER/No Such Thing	5589	
25	MICHELLE BRANCH/All You Wanted	5382	
17	INDIA ARIE/Video	4140	
17	STAIN'D/It's Been Awful	3519	
15	LIFEHOUSE/Hanging By A Moment	3105	
11	DAVE MATTHEWS BAND/The Space Between	3105	
14	U2/Beautiful Day	2691	
13	GOO GOO DOLLS/Here Is Gone	2691	
9	SADIE/By Your Side	2691	
13	ENYA/Only Time	2691	
2	JACK JOHNSON/Flake	2484	
7	NELLY FURTADO/...On The Radio	2484	

MARKET #5

KDMX/Dallas-Ft. Worth
Clear Channel
(972) 991-1029
McManis/Thomas
12+ Cumc 435,500



PLAYS

LW	ARTIST/TITLE	GI	(000)
31	NICKELBACK/How You Remind Me	6138	
29	CALLING/Wherever You Will Go	5742	
28	3 DOORS DOWN/Be Like That	5544	
34	LEANN RIMES/Can't Fight...	5148	
33	TRAIN/Drops Of Jupiter...	4752	
24	LIFEHOUSE/Hanging By A Moment	4752	
22	SMASH MOUTH/It's A Believer	4356	
21	INCUBUS/Drive	4158	
20	ENYA/Only Time	3960	
19	CREED/My Sacrifice	3762	
18	NATALIE IMBRUGLIA/Wrong Impression	3564	
22	CELINÉ DION/New Day Has Come	3366	
17	SHERYL CROW/Soak Up The Sun	3168	
27	STAIN'D/It's Been Awful	2772	
12	SUGAR RAY/When It's Over	2376	
11	CHRIS ISAAK/Let Me Down Easy	2178	
11	ALANIS MORISSETTE/Hands Clean	2178	
10	ENRIQUE IGLESIAS/Hero	1980	
8	JACQUE YOUNG/Life Is Good	1584	
8	VANESSA CARLTON/A Thousand Miles	1584	
6	VERTICAL HORIZON/You're A God	1188	
6	AEROSMITH/Jaded	1188	
6	EVAN AND JARON/Crazy For This Girl	1188	
5	NELLY FURTADO/It's Like A Bird	990	
5	NINE DAYS/Absolutely...	990	
5	THE CORRS/Breathless	990	
4	DIDO/Thankyou	792	
3	COLPLAY/Yellow	792	
4	MATCHBOX TWENTY/Bent	792	
5	LENNY KRAVITZ/Again	792	

MARKET #6

WLCE/Philadelphia
Clear Channel
(610) 668-0750
Bridgman/Wright
12+ Cumc 556,000



PLAYS

LW	ARTIST/TITLE	GI	(000)
41	TRAIN/Drops Of Jupiter...	8733	
40	CALLING/Wherever You Will Go	8520	
39	SMASH MOUTH/It's A Believer	8307	
38	FIVE FOR FIGHTING/Superman (It's...)	8094	
35	NICKELBACK/How You Remind Me	7668	
31	DAVE MATTHEWS BAND/The Space Between	7242	
33	UNCLE KRACKER/Follow Me	7029	
30	LIFEHOUSE/Hanging By A Moment	6816	
23	JEWEL/Standing Still	5325	
23	CREED/My Sacrifice	4899	
6	STAIN'D/It's Been Awful	4899	
26	ALANIS MORISSETTE/Hands Clean	4686	
22	LENNY KRAVITZ/Dig In	4686	
34	SUGAR RAY/When It's Over	4473	
18	NATALIE IMBRUGLIA/Wrong Impression	3834	
15	PUDDLE OF MUDD/Blurry	3195	
14	ALANIS MORISSETTE/Hands Clean	2982	
14	MATCHBOX TWENTY/If You're Gone	2769	
14	INCUBUS/Drive	2556	
11	DIDO/Thankyou	2343	
11	LIFEHOUSE/Breathing	2343	
11	NELLY FURTADO/It's Like A Bird	1917	
12	MATCHBOX TWENTY/Bent	1704	
8	3 DOORS DOWN/Kryptonite	1478	
7	ELTON JOHN/This Train Don't...	1291	
6	BON JOVI/It's My Life	1065	
6	ENYA/Only Time	1065	
2	NINE DAYS/Absolutely...	1065	
4	GOO GOO DOLLS/Here Is Gone	852	
4	EVE/Here's To The Night	852	

MARKET #6

WMWX/Philadelphia
Greater Media
(610) 771-0933
Ebott/Navarro
12+ Cumc N/A



PLAYS

LW	ARTIST/TITLE	GI	(000)
69	NICKELBACK/How You Remind Me	0	
64	FIVE FOR FIGHTING/Superman (It's...)	0	
64	CALLING/Wherever You Will Go	0	
43	NO DOUBT/Hey Baby	0	
46	PINK/Get The Party...	0	
70	PUDDLE OF MUDD/Blurry	0	
63	CREED/My Sacrifice	0	
46	ALANIS MORISSETTE/Hands Clean	0	
43	U2/Stuck In A Moment...	0	
49	ENYA/Only Time	0	
46	JEWEL/Standing Still	0	
31	DAVE MATTHEWS BAND/Everyday	0	
42	DIDO/Thankyou	0	
21	DAVE MATTHEWS BAND/The Space Between	0	
30	SHERYL CROW/Soak Up The Sun	0	
40	LIFEHOUSE/Breathing	0	
31	JOHN MAYER/No Such Thing	0	
25	TRAIN/Drops Of Jupiter...	0	
22	MATCHBOX TWENTY/Bent	0	
23	LIFEHOUSE/Hanging By A Moment	0	
1	ALICIA KEYS/Fallin'	0	
28	SUGAR RAY/When It's Over	0	
28	MATCHBOX TWENTY/If You're Gone	0	
23	LENNY KRAVITZ/Again	0	
18	MADONNA/Don't Tell Me	0	
11	NELLY FURTADO/It's Like A Bird	0	
11	UNCLE KRACKER/Follow Me	0	
22	SENSE FIELD/Save Yourself	0	
30	VANESSA CARLTON/A Thousand Miles	0	
22	CHRIS ISAAK/Let Me Down Easy	0	

MARKET #7

WRQX/Washington, DC
ABC
(202) 686-3100
Kosbau/Parker
12+ Cumc 568,000



PLAYS

LW	ARTIST/TITLE	GI	(000)
13	CREED/My Sacrifice	11760	
30	NICKELBACK/How You Remind Me	11760	
36	CALLING/Wherever You Will Go	11466	
38	TRAIN/Drops Of Jupiter...	11466	
22	LIFEHOUSE/Hanging By A Moment	11172	
4	INCUBUS/Drive	7938	
19	NATALIE IMBRUGLIA/Wrong Impression	7644	
21	FIVE FOR FIGHTING/Superman (It's...)	7350	
13	ENYA/Only Time	7056	
19	DAVE MATTHEWS BAND/The Space Between	6762	
23	NO DOUBT/Hey Baby	6762	
20	JEWEL/Standing Still	6762	
22	U2/Stuck In A Moment...	6468	
19	LENNY KRAVITZ/Dig In	6468	
21	DAVE MATTHEWS BAND/Everyday	6174	
23	ALICIA KEYS/Fallin'	6174	
19	ALANIS MORISSETTE/Hands Clean	6174	
36	STAIN'D/It's Been Awful	4998	
13	EVERCLEAR/Wonderful	4116	
14	DIDO/Thankyou	4116	
13	UNCLE KRACKER/Follow Me	4116	
13	BARENAKED LADIES/Pinch Me	3822	
14	NELLY FURTADO/It's Like A Bird	3822	
33	SMASH MOUTH/It's A Believer	3528	
11	MATCHBOX TWENTY/If You're Gone	3528	
10	LENNY KRAVITZ/Again	3528	
13	U2/Beautiful Day	3234	
12	CREED/With Arms Wide Open	2940	
6	LEE ANN WOMACK/I Hope You Dance	2646	
11	THE CORRS/Breathless	2646	

MARKET #7

WWZZ/Washington, DC
Bonneville
(703) 522-1041
Edwards/Sellers
12+ Cumc 617,700



PLAYS

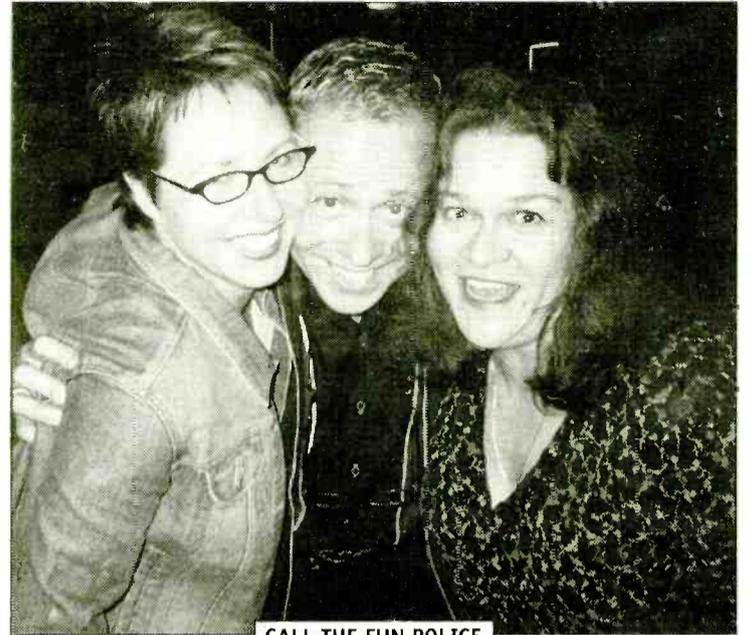


CAROL ARCHER
archer@rronline.com

Third Annual National Smooth Jazz Awards

Onstage and behind the scenes at the breakthrough event

The third annual National Smooth Jazz Awards ceremony was held in San Diego on March 2. The gala event, co-hosted by Dave Koz and Brenda Russell, celebrated the best artists of smooth jazz after the public voted online to determine the winners. The show, simulcast on 40 radio stations in the U.S., Canada and Australia, will also air on BET on April 29.



CALL THE FUN POLICE

Smooth Jazz radio pioneer Frank Cody got in a clinch with KWJZ/Seattle PD Carol Handley and Warner Bros. Jazz VP Promotion Deborah Lewow. Seen here (l-r) are Handley, Cody and Lewow.



THE ULTIMATE HORN SECTION

Best Saxophonist winner Warner Bros.' Boney James (l) jams with (l-r) Richard Elliot, Kirk Whalum, Brian Culbertson and Rick Braun.



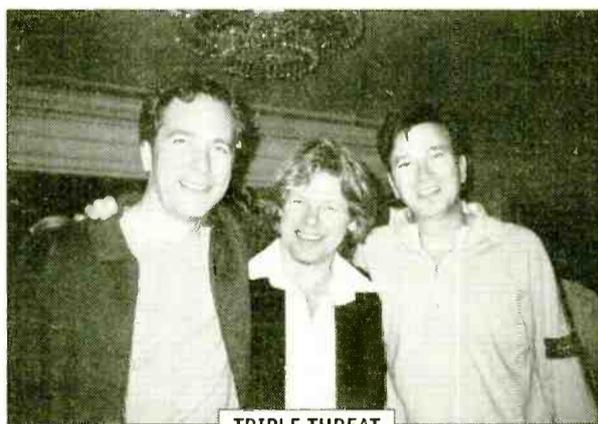
FAMILY REUNION

Conviviality ruled at the event, which is made clear by this shot of (l-r) KOAS/Las Vegas PD Erik Foxx, radio consultant Jim Teeson, R&R's Carol Archer and awards co-host Dave Koz.



STAR POWER

Two beloved artists — singer-songwriter Brenda Russell, who brought the house down with "She Walks This Earth," and saxophonist-radio personality Dave Koz — co-hosted the show.



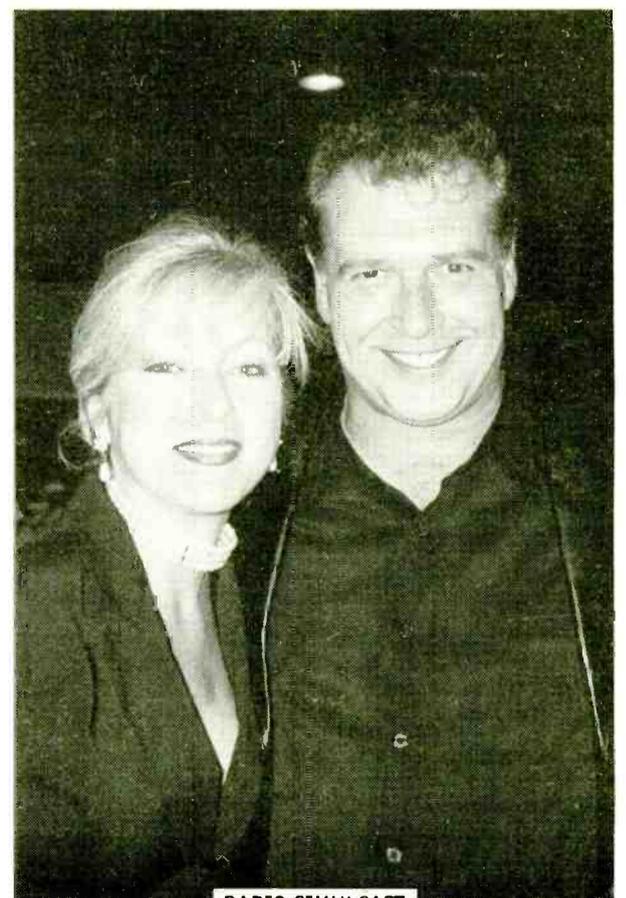
TRIPLE THREAT

Mothers of America, hide your daughters from these three: KTWV/Los Angeles Asst. PD/MD Ralph Stewart; GRP artist Jeff Golub; and the Smooth Jazz Awards' big winner, Warner Bros. artist Rick Braun.



PETER'S GOT THE GLOW

Best Guitarist winner Peter White celebrates with some friends. Seen here are (l-r) KWJZ/Seattle PD Carol Handley, White and KJWZ MD Dianna Rose and Promotions Dir. Casey Van Damme.



RADIO SIMULCAST

Smooth Jazz programmers from across America gathered at the Smooth Jazz Awards, including WSJT/Tampa MD Kathy Curtis and KYOT/Phoenix Asst. PD/MD Greg Morgan.

R&R Smooth Jazz Top 30

March 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	CHUCK LOEB Pocket Change (Shanachie)	894	+6	117623	19	41/0
	2	MARC ANTOINE On The Strip (GRP/VMG)	881	+35	113978	13	42/0
	3	LARRY CARLTON Deep Into It (Warner Bros.)	813	+10	94282	17	43/0
6	4	DAVID BENOIT Snap! (GRP/VMG)	681	-9	97421	9	44/0
11	5	GREGG KARUKAS Night Shift (N-Coded)	619	+156	81849	15	40/0
5	6	BRIAN CULBERTSON All About You (Atlantic)	576	-119	58005	19	36/0
4	7	CHRIS BOTTI Streets Ahead (Columbia)	563	-143	51094	25	35/0
7	8	LEE RITENOUR W/GERALD ALBRIGHT Jammin' (GRP/VMG)	558	-1	68972	12	40/0
9	9	PIECES OF A DREAM Night Vision (Heads Up)	497	+11	61910	13	39/0
15	10	KIRK WHALUM I Try (Warner Bros.)	488	+85	75498	7	30/1
14	11	JIMMY SOMMERS Lowdown (Higher Octave)	452	+45	77003	7	36/1
13	12	SADE Lovers Rock (Epic)	439	+8	54551	18	32/0
8	13	BONEY JAMES See What I'm Sayin' (Warner Bros.)	438	-79	52258	22	34/0
19	14	JEFF GOLUB Cut The Cake (GRP/VMG)	420	+67	76619	4	39/3
12	15	DIANA KRALL The Look Of Love (Verve/VMG)	403	-31	42616	23	30/0
16	16	ALFONZO BLACKWELL Funky Shuffle (Shanachie)	393	+1	54129	11	34/2
17	17	FISHBELLY BLACK Ven A Gozar (Rhythm & Groove/Q)	376	-14	33579	11	29/0
20	18	ALICIA KEYS Fallin' (J)	328	-9	47081	11	24/1
24	19	CELINE DION A New Day Has Come (Epic)	320	+68	24391	3	26/4
21	20	ERIC MARIENTHAL Lefty's Lounge (Peak)	307	+31	32707	9	30/4
18	21	DAVE KOZ Beneath The Moonlit Sky (Capitol)	301	-73	31704	15	25/0
22	22	SPYRO GYRA Feelin' Fine (Heads Up)	283	+24	26580	8	28/1
25	23	BONA FIDE Club Charles (N-Coded)	259	+7	43124	9	22/1
27	24	BOZ SCAGGS Miss Riddle (Virgin)	254	+65	22253	2	21/2
23	25	STING Fragile (A&M/Interscope)	223	-36	22235	11	15/0
28	26	EVERETTE HARP F/BRIAN BROMBERG Rock With You (Native Language)	202	+16	28183	4	19/0
29	27	PAMELA WILLIAMS Lifeline (Fome/Red Ink)	200	+26	6984	3	17/1
	28	ENYA Only Time (Reprise)	198	+62	16905	2	15/2
30	29	OLETA ADAMS All The Love (Pioneer Music Group)	168	+9	6028	3	11/0
	Debut 30	RICHARD ELLIOT Shotgun (GRP/VMG)	167	+47	21309	1	24/6

44 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 3/3/02-3/9/02. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the most stations is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

New & Active

KEVIN TONEY Passion Dance (Shanachie)

Total Plays: 156, Total Stations: 16, Adds: 0

DAVID LANZ That Smile (Decca)

Total Plays: 147, Total Stations: 17, Adds: 3

JIM WILSON Can't Find My Way Home (Hillsboro)

Total Plays: 122, Total Stations: 14, Adds: 0

URBAN KNIGHTS The Message (Narada)

Total Plays: 110, Total Stations: 11, Adds: 0

SHILTS Your Place Or Mine (Higher Octave)

Total Plays: 101, Total Stations: 9, Adds: 1

PETER WHITE Bueno Funk (Columbia)

Total Plays: 95, Total Stations: 19, Adds: 10

STEVE COLE So Into You (Atlantic)

Total Plays: 92, Total Stations: 16, Adds: 9

PAUL TAYLOR Palisades (Peak)

Total Plays: 87, Total Stations: 8, Adds: 0

MARK WHITFIELD Summer Chill (Q/Atlantic)

Total Plays: 81, Total Stations: 10, Adds: 2

ACOUSTIC ALCHEMY Tuff Puzzle (Higher Octave)

Total Plays: 67, Total Stations: 8, Adds: 1

Songs ranked by total plays

Most Added

ARTIST TITLE LABEL(S)	ADDS
PETER WHITE Bueno Funk (Columbia)	10
STEVE COLE So Into You (Atlantic)	9
BRAXTON BROTHERS Whenever I See You (Peak)	9
RICHARD ELLIOT Shotgun (GRP/VMG)	6
ERIC MARIENTHAL Lefty's Lounge (Peak)	4
CELINE DION A New Day Has Come (Epic)	4
RICK BRAUN Middle Of The Night (Warner Bros.)	4
JEFF GOLUB Cut The Cake (GRP/VMG)	3
DAVID LANZ That Smile (Decca)	3
CHRIS STANDRING Through The Looking Glass (Instinct)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GREGG KARUKAS Night Shift (N-Coded)	+156
KIRK WHALUM I Try (Warner Bros.)	+85
PETER WHITE Bueno Funk (Columbia)	+74
CELINE DION A New Day Has Come (Epic)	+68
JEFF GOLUB Cut The Cake (GRP/VMG)	+67
BOZ SCAGGS Miss Riddle (Virgin)	+65
ENYA Only Time (Reprise)	+62
RICHARD ELLIOT Shotgun (GRP/VMG)	+47
JIMMY SOMMERS Lowdown (Higher Octave)	+45
BRAXTON BROTHERS Whenever I See You (Peak)	+44

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PETER WHITE Turn It Out (Columbia)	390
JEFF LORBER Ain't Nobody (Samson/Gold Circle)	302
GERALD VEASLEY Do I Do (Heads Up)	279
EUGE GROOVE Sneak A Peek (Warner Bros.)	187
RUSS FREEMAN East River Drive (Q/Atlantic)	176
KIM WATERS Until Dawn (Shanachie)	165
MICHAEL MCDONALD To Make A Miracle (MCA)	155
JOYCE COOLING Mm-Mm Good (GRP/VMG)	145
STEVE COLE From The Start (Atlantic)	140
FATBURGER Evil Ways (Shanachie)	134
MARILYN SCOTT Don't Let Love Get Away (Prana)	134
RICK BRAUN Use Me (Warner Bros.)	120
RICHARD ELLIOT Crush (GRP/VMG)	99
WAYMAN TISDALE Can't Hide Love (Atlantic)	87
URBAN KNIGHTS High Heel Sneakers (Narada)	68
FREDDIE RAVEL Sunny Side Up (GRP/VMG)	64
PAUL TAYLOR Hypnotic (Peak)	62



CHUCK LOEB
"Pocket Change"

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Kim Clark
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 Smooth Jazz & Triple A
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Look for the brand new Chuck Loeb CD this summer

ON THE RECORD

With
Patricia James
MD, WLOQ/Orlando



Summertime is just around the corner, and Steve Cole's "So Into You" (Atlantic) is just the kind of song that makes you want to put the top down and venture down that road you've always meant to travel. It's carefree. Plus, we're a little heavy with guitars right now, so this week our focus was on looking for some saxes to stir up the pot and something uptempo, with an energy that grabs you in the first few notes. As soon as we put the song in, we knew it was exactly

what we were looking for. Steve Cole's work is consistently upbeat, with a kind of urban flavor to it. He's produced by Brian Culbertson, and the two of them always make a fabulous combination. "So Into You" is a really easygoing song, not one that's wailing and crazy. When you hear it the first time, it stays with you. It's also the perfect Florida song; we've got 80 degrees and sunshine now — a picture-perfect day. Yesterday I was riding around in a convertible with the top down, just groovin' to some music. Steve Cole has grown and is growing as an artist. It's easy to still think of him as a youngster in the format, but he's definitely come into his own. I've seen him perform live a couple of times, and I've been very excited by the experience.

I heard Peter White's "Bueno Funk" on WJZZ/Atlanta last weekend, and it sounds incredible on the air. Smooth Jazz PDs must agree because the track is No. 1 Most Added for the second consecutive week. Ten reporters add White this week, including WJZZ, WLOQ/Orlando and KJZY/Santa Rosa, CA. Incidentally, WJZZ sounds muy bueno too... Steve Cole's "So Into You" earns second Most Added with nine new adds, including WLVE (Love 94)/Miami, WNWV/Cleveland, KSSJ/Sacramento and WLOQ... I remember the first time I saw those fabulous Braxton Brothers, Nelson and Wayne, perform at KIFM/San Diego's Anniversary Festival a few years ago. I was blown away then, and now it's apparent the talented twins are continuing to unfold musically. Their latest, "Whenever I See You," is tied for second Most Added with nine, among them KIFM, KJCD/Denver, JRN and KCIY/Kansas City; it's up to 17 plays on KTWV/Los Angeles... A convincing national airplay picture is building on Richard Elliot's "Shotgun," which debuts at 30* and is third Most Added with six adds, including WJZI/Milwaukee, KCIY, JRN and KSSJ... Eric Marienthal's "Lefty's Lounge" picks up four new adds. Just as important, influential major-market stations recognize the track's value with significant rotation increases: 15-22 at KKSJ/San Francisco and 27 plays on KWJZ/Seattle... Week in and week out, WNUA/Chicago champions new music aggressively — the right new music, that is. Asst. PD/MD Carl Anderson possesses an uncanny instinct for the market and his target, and he has the courage of his convictions. He demonstrates leadership again this week with an early add on Chris Botti's "Through an Open Window."



— Carol Archer, Smooth Jazz Editor

Reporters

Stations and their adds listed alphabetically by market

<p>WZMR/Albany, NY PD: Patrick Ryan MD: Pete Logan No Adds</p>	<p>KOAS/Las Vegas, NV PD/MD: Erik Fox RICK BRAUN "Middle" PETER WHITE "Bueno" ALICIA KEYS "Train"</p>	<p>WSSM/St. Louis, MO DM: Mark Edwards PD: David Myers 1 RICK BRAUN "Middle" PAMELA WILLIAMS "Lifeline"</p>
<p>KRQS/Albuquerque, NM PD: Paul Lavoie MD: Jeff Young 16 CLETA ADAMS "Soken" BRAXTON BROTHERS "See"</p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart No Adds</p>	<p>KBZN/Salt Lake City, UT PD/MD: Rob Riesen JOYCE COOLING "Daddy" STEVE COLE "Into" BRAXTON BROTHERS "See" PETER WHITE "Bueno"</p>
<p>KNIK/Anchorage, AK DM: Aaron Wallender PD: J.J. Michaels MD: Jennifer Summers SHILTS "Place"</p>	<p>WJZN/Memphis, TN PD: Norm Miller RICHARD ELLIOT "Shotgun" PETER WHITE "Bueno"</p>	<p>KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole BRAXTON BROTHERS "See" CHRIS STANDING "Glass"</p>
<p>WJZZ/Atlanta, GA PD/MD: Nick Francis 1 PETER WHITE "Bueno" 1 JIMMY SOMMERS "Lowdown"</p>	<p>WLVE/Miami, FL PD: Rich McMillan ERIC MARIENTHAL "Lefty's" STEVE COLE "Into"</p>	<p>KKSF/San Francisco, CA PD: Paul Goldstein APD/MD: Samantha Weidmann No Adds</p>
<p>KSMJ/Bakersfield, CA PD/MD: Chris Townshend ERIC MARIENTHAL "Lefty's" BONA FIDE "Charles"</p>	<p>WJZI/Milwaukee, WI DM/MD: Chris Moreau STEVE COLE "Into" BOZ SCAGGS "Riddle" RICHARD ELLIOT "Shotgun"</p>	<p>KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer MARK WHITFIELD "Summer"</p>
<p>WNUA/Chicago, IL PD: Bob Kaake APD/MD: Carl Anderson SAD "Somebody" CHRIS BOTTI "Window"</p>	<p>KSBR/Mission Viejo, CA DM/MD: Terry Wedel MD: Logan Parris CHRIS STANDING "Glass" LISA LAUREN "Shame" STEVE COLE "Into" RICK BRAUN "Car"</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton 3 PETER WHITE "Bueno"</p>
<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble STEVE COLE "Into" RICK BRAUN "Middle"</p>	<p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff RICK BRAUN "Middle"</p>	<p>KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Dianna Rose CELINE DION "Day"</p>
<p>WJZA/Columbus, OH DM/MD: Bill Harman APD: Gary Walter STEVE COLE "Into" ERIC MARIENTHAL "Lefty's" CHRIS STANDING "Glass" PETER WHITE "Bueno"</p>	<p>WQCD/New York, NY DM: John Mullen PD/MD: Charley Connolly No Adds</p>	<p>WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting 11 DIANA KRALL "Remember" 10 MICHAEL JACKSON "Wai" 7 CELINE DION "Day" 6 BRAXTON BROTHERS "See" 6 PETER WHITE "Bueno" 6 SONNY PAXTON "You're"</p>
<p>KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Bret Michael No Adds</p>	<p>WJCD/Norfolk, VA MD: Larry Hollowell ERIC MARIENTHAL "Lefty's" JEFF GOLUB "Cake"</p>	<p>WSJT/Tampa, FL DM/MD: Ross Block MD: Kathy Curtis No Adds</p>
<p>KJCD/Denver-Boulder, CO PD: Steve Williams MD: Marly Lentz CELINE DION "Day" BRAXTON BROTHERS "See" PAT METHENY GROUP "Afternoon"</p>	<p>WLOQ/Orlando, FL PD: Dave Kosh MD: Patricia James BRAXTON BROTHERS "See" STEVE COLE "Into" PETER WHITE "Bueno" BOZ SCAGGS "Riddle"</p>	<p>WJZW/Washington, DC PD/MD: Kenny King CELINE DION "Day" ALFONZO BLACKWELL "Shuffle" WALTER BEASLEY "Good"</p>
<p>KVJZ/Des Moines, IA PD: Mike Blakemore MD: Becky Taylor SPYRO GYRA "Felin"</p>	<p>WJZ/Philadelphia, PA DM: Anne Gress PD: Michael Tozzi MD: Joe Proke No Adds</p>	<p>KWSJ/Wichita, KS PD: Ron Allen MD: Patrick Murphy ENYA "Only" KIM WHALUM "Try" PETER WHITE "Bueno"</p>
<p>KUJZ/Eugene, OR PD: Chris Crowley MARK WHITFIELD "Summer" JEFF GOLUB "Cake" DAVID LANZ "Smile"</p>	<p>KYOT/Phoenix, AZ PD: Shaun Holly APD/MD: Greg Morgan 7 KIM WATERS "Dawn" 7 ENYA "Only"</p>	<p>JRN/(Jones NAC)/National PD: Steve Hibbard MD: Cheri Marquart 2 BRAXTON BROTHERS "See" DAVID LANZ "Smile" RICHARD ELLIOT "Shotgun" ALFONZO BLACKWELL "Shuffle"</p>
<p>KEZL/Fresno, CA PD/MD: J. Weidenheimer No Adds</p>	<p>KJZS/Reno, NV PD: Jay Davis 11 STEVE COLE "Into"</p>	<p>44 Total Reporters</p>
<p>WYJZ/Indianapolis, IN PD/MD: Carl Frye No Adds</p>	<p>WJZV/Richmond, VA DM/MD: Tommy Fleming RICHARD ELLIOT "Shotgun" ACOUSTIC ALCHEMY "Puzzle" ANDRE WARD "Fall" BRAXTON BROTHERS "See" PETER WHITE "Bueno"</p>	<p>43 Current Indicator Playlists</p>
<p>KCIY/Kansas City, MO PD: Mark Edwards MD: Michelle Chase BRAXTON BROTHERS "See" RICHARD ELLIOT "Shotgun"</p>	<p>KSSJ/Sacramento, CA PD: Lee Hanson APD: Ken Jones 2 DAVID LANZ "Smile" STEVE COLE "Into" RICHARD ELLIOT "Shotgun"</p>	<p>Did Not Report, Playlist Frozen (1): WVMV/Detroit, MI</p>
<p>WSMJ/Knoxville, TN PD/MD: Tom Miller 4 JEFF GOLUB "Cake"</p>		



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PLAYS	LT	WT	ARTIST/TITLE	GI (000)
25	24		RITENDOUR W/ALBRIGHT/Jammin'	23400
23	24		DAVID BENOIT/Snap!	23400
26	24		JIMMY SOMMERS/Lowdown	23400
26	24		BONA FIDE/Club Charles	23400
23	23		CHUCK LOEB/Pocket Change	22425
27	23		GREGG KARUKAS/Night Shift	20475
16	21		LARRY CARLTON/Deep Into It	20475
15	17		ALFONZO BLACKWELL/Funky Shuffle	16575
17	17		JEFF GOLUB/Cut The Cake	16575
17	16		HARP F/BROMBERG/Rock With You	15600
17	16		KIRK WHALUM/Try	15600
7	7		MARC ANTOINE/On The Strip	15600
7	7		PIECES OF A DREAM/Night Vision	6825
7	7		RICHARD ELLIOT/Shotgun	6825
7	7		SUNNIE PAXTON/Do It Thru You're...	6825
7	7		WALTER TONEY/Passion Dance	6825
7	7		SPECIAL EPX/Two Hearts	6825
6	7		KEVIN TONEY/Passion Dance	6825
6	7		DAVE KOZ/Beneath	6825
6	7		BRIAN JACKSON/Gotta Play	6825
6	7		FISHBELLY BLACK/Ven A Gozar	6825
6	7		SPYRO GYRA/Feelin' Fine	6825
6	7		DAVID MANN/Above And Beyond	6825

MARKET #2

KTWV/Los Angeles
Infinity
(310) 840-7180
Brodie/Stewart
12+ Cume 966,100

THE WAVE
94.7 KTWV

PLAYS	LT	WT	ARTIST/TITLE	GI (000)
25	26		KIRK WHALUM/Try	15782
23	25		JIMMY SOMMERS/Lowdown	15175
19	25		CHUCK LOEB/Pocket Change	15175
18	25		LARRY CARLTON/Deep Into It	15175
24	24		MARC ANTOINE/On The Strip	14568
25	24		RICK BRAUN/Use Me	14568
15	19		STEVE COLE/So Into You	11533
15	19		PETER WHITE/Bueno Funk	11533
20	17		BRIAN CULBERTSON/All About You	10319
20	17		DAVID BENOIT/Snap!	10319
17	17		BRAXTON BROTHERS/Whenever I See You	10319
17	17		CHRIS BOTTI/Streets Ahead	10319
19	16		ERIC MARIENTHAL/Let's Lounge	9712
20	16		BONEY JAMES/See What I'm Sayin'	9712
15	15		BONA FIDE/El Dorado	9105
14	15		DIDO/Thankyou	9105
15	15		CHRIS STANDRING/Through...	9105
12	14		STING/Fragile	8498
16	13		RITENDOUR W/ALBRIGHT/Jammin'	7891
13	13		RICHARD ELLIOT/Shotgun	7891
13	12		DIANA KRALL/The Look Of Love	7284
11	12		SADE/Lovers Rock	7284
17	11		JEFF GOLUB/Cut The Cake	6677
13	11		ALICIA KEYS/Fallin'	6677
8	11		BOZ SCAGGS/Miss Riddle	6677
8	4		JIM WILSON/Can't Find My...	2428

MARKET #3

WNUA/Chicago
Clear Channel
(312) 645-9550
Kaake/Anderson
12+ Cume 800,300

Smooth Jazz
95.5 WNUA

PLAYS	LT	WT	ARTIST/TITLE	GI (000)
24	27		RICHARD ELLIOT/Still Sweet On You	14364
20	25		DAVID BENOIT/Snap!	13300
23	25		STEVE COLE/So Into You	12236
23	22		JIMMY SOMMERS/Lowdown	11704
25	19		PIECES OF A DREAM/Night Vision	10108
18	19		BONEY JAMES/From	10108
11	18		JEFF GOLUB/Cut The Cake	9576
20	18		MARC ANTOINE/On The Strip	9576
17	17		BONA FIDE/Club Charles	9044
20	13		CHUCK LOEB/Pocket Change	6916
11	12		LUTHER VANDROSS/Bring Your Heart...	6384
14	12		ALICIA KEYS/Fallin'	6384
13	12		FISHBELLY BLACK/Ven A Gozar	6384
11	12		DIDO/Thankyou	6384
11	11		MARK WHITFIELD/Summer Chill	5852
14	10		BOZ SCAGGS/Miss Riddle	5320
7	10		HARP F/BROMBERG/Rock With You	5320
10	9		PETER WHITE/Bueno Funk	4788
11	9		URBAN KNIGHTS/The Message	4788
10	9		WARREN HILLS/Sax In The City	4788
-	-		SADE/Somebody Already	0
-	-		CHRIS BOTTI/Through An Open...	0

MARKET #4

KKSF/San Francisco
Clear Channel
(415) 975-5555
Goldstein/Weidmann
12+ Cume 587,900

Smooth Jazz
103.7 KKSF

PLAYS	LT	WT	ARTIST/TITLE	GI (000)
16	24		MARC ANTOINE/On The Strip	8520
23	23		GREGG KARUKAS/Night Shift	8165
22	23		GERALD VEASLEY/Do I Do	8165
22	22		ELUGE GROOVE/Sneak A Peek	7810
22	22		SHILTS/Your Place Or Mine	7810
15	22		ERIC MARIENTHAL/Let's Lounge	7810
22	21		PETER WHITE/Who's That Lady?	7455
19	13		BLAKE AARON/Overjoyed	4615
14	12		CHRIS BOTTI/Streets Ahead	4260
11	12		JOYCE COOLING/Mm-Mm Good	4260
12	12		DAVID BENOIT/Snap!	4260
11	12		FREDDIE RAVEL/Conversations	4260
12	12		JIMMY REID/Cool Vibe	4260
5	12		URBAN KNIGHTS/The Message	4260
12	12		LARRY CARLTON/Deep Into It	4260
8	11		SADE/Lovers Rock	3905
5	11		JEFF GOLUB/Cut The Cake	3905
12	11		ALFONZO BLACKWELL/Funky Shuffle	3905
12	10		BONEY JAMES/See What I'm Sayin'	3550
7	9		KIRK WHALUM/Try	3135
8	8		DAVE KOZ/Beneath	3135
8	8		JIM WILSON/Can't Find My...	2840
8	8		BRIAN CULBERTSON/Wanna Know	2840
6	7		DIANA KRALL/The Look Of Love	2485
7	6		HIL ST. SOUL/Until You Come...	2130
8	6		PETER WHITE/Turn It Out	2130

MARKET #5

KDAI/Dallas-Ft. Worth
Infinity
(214) 630-3011
Todd/Michael
12+ Cume 356,500

Smooth Jazz
OASIS 107.5 FM

PLAYS	LT	WT	ARTIST/TITLE	GI (000)
28	28		JEFF LORBER/Ain't Nobody	6132
26	26		BONEY JAMES/See What I'm Sayin'	5694
28	26		PETER WHITE/Turn It Out	5694
26	26		CHUCK LOEB/Pocket Change	5475
25	26		CHRIS BOTTI/Streets Ahead	5475
29	24		BRIAN CULBERTSON/All About You	5256
18	24		DIANA KRALL/The Look Of Love	3942
17	17		SADE/Lovers Rock	3723
17	15		FATBURGER/Feel Ways	3285
12	14		GREGG KARUKAS/Night Shift	3066
11	13		DAVID BENOIT/Snap!	2847
11	13		MARC ANTOINE/On The Strip	2847
19	13		GERALD VEASLEY/Do I Do	2847
13	12		JEFF GOLUB/Cut The Cake	2628
12	12		PIECES OF A DREAM/Night Vision	2628
11	12		RITENDOUR W/ALBRIGHT/Jammin'	2628
12	12		KIRK WHALUM/Try	2628
12	12		WAYMAN TISDALE/Love Play	2628
13	12		ALFONZO BLACKWELL/Funky Shuffle	2628
12	12		RICK BRAUN/Use Me	2628
8	7		JOSEPH WINNELL/Stop Six	1533
3	7		LARRY CARLTON/Deep Into It	657

MARKET #6

WJZ/Philadelphia
Clear Channel
(215) 508-1200
Tozzi/Proke
12+ Cume 600,400

Smooth Jazz
wjz 106.1

PLAYS	LT	WT	ARTIST/TITLE	GI (000)
28	28		GREGG KARUKAS/Night Shift	11060
28	28		ELUGE GROOVE/Sneak A Peek	11060
28	28		JEFF GOLUB/Cut The Cake	11060
28	28		PETER WHITE/Turn It Out	11060
13	28		MARC ANTOINE/On The Strip	11060
28	28		WALTER BEASLEY/Sweet Nothings	11060
18	20		ALICIA KEYS/Fallin'	7900
20	19		SADE/Lovers Rock	7505
17	18		DIDO/Thankyou	7110
13	14		DAVID BENOIT/Snap!	5135
12	13		JIMMY SOMMERS/Promise Me	5135
13	13		PIECES OF A DREAM/Night Vision	5135
13	13		ALFONZO BLACKWELL/Funky Shuffle	5135
13	13		BRIAN CULBERTSON/All About You	5135
13	13		DAVE KOZ/Beneath	5135
13	13		BONEY JAMES/See What I'm Sayin'	5135
13	12		CHUCK LOEB/Pocket Change	4740
13	12		SPYRO GYRA/Feelin' Fine	4740
-	-		DAVID BENOIT/Then The Morning...	4740
-	-		CHRIS BOTTI/Streets Ahead	4740
11	11		KIM WATERS/Until Dawn	4345
11	11		LARRY CARLTON/Deep Into It	4345

MARKET #7

WJZW/Washington, DC
ABC
(202) 895-2300
King
12+ Cume 364,100

Smooth Jazz
105.9 WJZW

PLAYS	LT	WT	ARTIST/TITLE	GI (000)
24	28		CHRIS BOTTI/Streets Ahead	6188
24	28		MARC ANTOINE/On The Strip	6188
24	28		PIECES OF A DREAM/Night Vision	6188
24	28		CHUCK LOEB/Pocket Change	6188
10	28		KIRK WHALUM/Try	6188
24	27		RHYTHM LOGIC/Tuesday's Love	5967
14	18		SADE/By Your Side	3978
13	16		ALICIA KEYS/Fallin'	3536
13	16		DIANA KRALL/The Look Of Love	3536
12	15		ENYA/Only Time	3536
14	14		STING/Fragile	3094
8	12		RUSS FREEMAN/East River Drive	2652
8	12		GREGG KARUKAS/Night Shift	2652
13	11		BONEY JAMES/See What I'm Sayin'	2431
9	11		DAVID BENOIT/Snap!	2431
9	11		RITENDOUR W/ALBRIGHT/Jammin'	2431
9	11		LARRY CARLTON/Deep Into It	2431
24	10		BRIAN CULBERTSON/All About You	2210
-	-		BRAXTON BROTHERS/Whenever I See You	2210
-	-		PETER WHITE/Bueno Funk	2210
7	10		JEFF GOLUB/Cut The Cake	2210
8	10		JIMMY SOMMERS/Lowdown	2210
8	10		BONA FIDE/Club Charles	2210
-	-		ELUGE GROOVE/Sneak A Peek	2210
-	-		FREDDIE RAVEL/Sunny Side Up	2210
9	9		DAVID MANN/Above And Beyond	1989
9	9		RONNY JORDAN/On The Record	1989
9	9		STEVE COLE/From The Start	1989
9	9		GERALD ALBRIGHT/Midnight	1989
9	9		JEFF KASHIWA/Around The World	1989

MARKET #11

WJZZ/Atlanta
Radio One
(404) 765-9750
Francis
12+ Cume N/A

Smooth Jazz
107.5 WJZZ

PLAYS	LT	WT	ARTIST/TITLE	GI (000)
28	28		MARC ANTOINE/On The Strip	0
28	28		FISHBELLY BLACK/Ven A Gozar	0
27	27		LARRY CARLTON/Deep Into It	0
27	27		CHUCK LOEB/Pocket Change	0
26	27		KIRK WHALUM/Try	0
26	23		CHRIS BOTTI/Streets Ahead	0
16	16		ALICIA KEYS/Fallin'	0
16	16		LUTHER VANDROSS/d Rather	0
15	16		DIANA KRALL/The Look Of Love	0
2	15		CELINE DIONA New Day Has Come	0
15	15		MICHAEL MCDONALD/To Make A Miracle	0
12	14		DAVID BENOIT/Snap!	0
1	12		RICHARD ELLIOT/Shotgun	0
10	12		SPYRO GYRA/Feelin' Fine	0
10	12		GERALD VEASLEY/Do I Do	0
23	12		BONEY JAMES/See What I'm Sayin'	0
10	11		RITENDOUR W/ALBRIGHT/Jammin'	0
12	11		JAY BECKENSTEIN/Let It Flow	0
11	11		JEFF GOLUB/Cut The Cake	0
12	11		ALFONZO BLACKWELL/Funky Shuffle	0
12	10		DAVID LANZ/That Smile	0
12	10		JOYCE COOLING/Mm-Mm Good	0
11	10		BRIAN CULBERTSON/All About You	0
11	10		GREGG KARUKAS/Night Shift	0
-	-		PETER WHITE/Bueno Funk	0
-	-		JIMMY SOMMERS/Lowdown	0

MARKET #12

WLVE/Miami
Clear Channel
(954) 862-2000
McMillan
12+ Cume 363,400

Smooth Jazz
love 94.1

PLAYS	LT	WT	ARTIST/TITLE	GI (000)
24	28		KIRK WHALUM/Try	6552
27	27		PETER WHITE/Turn It Out	6318
26	26		CHUCK LOEB/Pocket Change	6084
27	26		LARRY CARLTON/Deep Into It	6084
27	26		MARC ANTOINE/On The Strip	6084
26	26		GREGG KARUKAS/Night Shift	5618
17	17		ALICIA KEYS/Fallin'	3978
18	17		MICHAEL MCDONALD/To Make A Miracle	3978
16	17		CELINE DIONA New Day Has Come	3978
16	16		DIANA KRALL/The Look Of Love	3744
15	16		SADE/Lovers Rock	3510
23	15		CHRIS BOTTI/Streets Ahead	3042
12	11		BONEY JAMES/See What I'm Sayin'	2574
9	11		FISHBELLY BLACK/Ven A Gozar	2574
9	11		JIMMY SOMMERS/Lowdown	2574
10	11		BRIAN CULBERTSON/All About You	2574
10	10		ALFONZO BLACKWELL/Funky Shuffle	2340
10	10		GERALD VEASLEY/Do I Do	2340
10	10		JEFF LORBER/Ain't Nobody	2340
9	10		JEFF GOLUB/Cut The Cake	2340
10	10		RITENDOUR W/ALBRIGHT/Jammin'	2340
10	9		PIECES OF A DREAM/Night Vision	2106
10	9		DAVID BENOIT/Snap!	2106
-	-		MARK WHITFIELD/Summer Chill	0
-	-		ERIC MARIENTHAL/Let's Lounge	0
-	-		STEVE COLE/So Into You	0

MARKET #14

KWJZ/Seattle-Tacoma
Sandusky
(425) 373-5536
Handley/Rose
12+ Cume 235,600

Smooth Jazz
98.9 KWJZ

PLAYS	LT	WT	ARTIST/TITLE	GI (000)
25	27		ERIC MARIENTHAL/Let's Lounge	4050
11	27		GREGG KARUKAS/Night Shift	4050
27	27		BRIAN CULBERTSON/All About You	4050
28	26		CHUCK LOEB/Pocket Change	3900
26	26		WAYMAN TISDALE/Love Play	3900
26	26		MARC ANTOINE/On The Strip	3900
26	26		BOZ SCAGGS/Miss Riddle	3550
16	17		WILL DOWNING/Is This Love	2

Rock Playlists

MARKET #4
KSJO/San Francisco
Clear Channel
(408) 453-5400
Schoenwetter/Tyler
12+ Cumc 473,500



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
16	34	LINKIN PARK/In The End	8466
39	32	TOOL/Schism	7968
30	30	DZZY OSBOURNE/Get Me Through	7470
25	28	NICKELBACK/How You Remind Me	6225
18	25	DEFAULT/Wasting My Time	4482
17	17	GODSMACK/Stand Alone	4233
21	17	PUDDLE OF MUDD/Blurry	4233
15	16	DISTURBED/Down With	3984
15	15	STAIN'D/For You	3735
15	15	TOOL/Lateralus	3735
17	13	NICKELBACK/Too Bad	3237
14	12	DROWNING POOL/Bodies	2988
10	12	P.O.D./Youth Of The Nation	2988
9	12	SYSTEM OF A DOWN/Chop Suey	2988
6	11	ADEMA/Gving In	2739
9	11	ILL NINO/What Comes Around	2241
9	9	HOOBASTANK/Crawling In The Dark	2241
9	9	HEADSTRONG/Adriana	2241
8	8	SYSTEM OF A DOWN/Toxicity	1992
7	7	CREED/Bullets	1743
12	7	LINKIN PARK/One Step Closer	1743
6	6	STAIN'D/It's Been Awhile	1494
6	5	GODSMACK/Awake	1245
3	4	INCUBUS/Nice To Know You	996
8	4	PRIMUM W/OZZY/N.I.B	996
2	3	SOIL/Unreal	747
-	2	PUDDLE OF MUDD/Control	498
-	2	CREED/When Arms Wide Open	249
-	1	BLACK LABEL SOCIETY/Counterfeit God	249
8	1	P.O.D./Alive	249

MARKET #6
WMMR/Philadelphia
Greater Media
(610) 771-0933
Miklav/Zipeto
12+ Cumc 661,700



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
5	38	INCUBUS/Wish You Were Here	11058
86	37	BUSH/Headful Of Ghosts	10767
33	37	PUDDLE OF MUDD/Blurry	10767
32	36	NICKELBACK/Too Bad	10476
21	20	OFFSPRING/Dely You	5820
18	18	DEFAULT/Wasting My Time	5238
18	17	COURSE OF NATURE/Caught In The Sun	4947
28	17	STAIN'D/Fade	4947
12	16	GODSMACK/Awake	4656
10	16	FU MANCHU/Squash That Fly	4365
16	15	STAIN'D/For You	4365
6	13	FUEL/Hemorrhage	3783
11	12	NICKELBACK/How You Remind Me	3492
11	11	INCUBUS/Nice To Know You	3201
11	11	STAIN'D/It's Been Awhile	3201
11	11	METALLICA/Disappear	3201
10	11	OZZY OSBOURNE/Dreamer	3201
9	11	FAMILIAR 48/The Question	3201
11	11	GODSMACK/Stand Alone	3201
11	10	CREED/My Sacrifice	2910
9	9	CREED/Bullets	2619
8	9	PUDDLE OF MUDD/Control	2619
2	9	LINKIN PARK/In The End	2619
10	7	OZZY OSBOURNE/Get Me Through	2037
3	6	PRIMUM W/OZZY/N.I.B	1746
6	6	JIMMY PAGE/BLACK...What Is & What..	1746
3	4	U2/Beautiful Day	1164
1	2	PEARL JAM/Light Years	582
1	1	A PERFECT CIRCLE/Judith	291

MARKET #9
KLDL/Houston-Galveston
Clear Channel
(713) 830-8000
Richards/Fiox
12+ Cumc 348,000



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
25	29	STAIN'D/Outside	5684
22	28	DEFAULT/Wasting My Time	5488
30	25	PUDDLE OF MUDD/Control	4900
25	25	GODSMACK/Awake	4900
29	23	NICKELBACK/How You Remind Me	4508
12	16	NICKELBACK/Too Bad	3136
11	15	KID ROCK/Lonely Road Of Faith	2940
7	14	ROB ZOMBIE/Never Gonna Stop	2744
6	14	TOMMY LEE/Hold Me Down	2744
16	14	CREED/Bullets	2744
12	14	OFFSPRING/Dely You	2744
17	14	PUDDLE OF MUDD/Blurry	2744
9	12	LINKIN PARK/In The End	2352
14	11	STAIN'D/For You	2156
9	11	FU MANCHU/Squash That Fly	2156
9	10	COURSE OF NATURE/Caught In The Sun	1960
10	9	GODSMACK/Stand Alone	1764
14	9	OZZY OSBOURNE/Dreamer	1764
9	9	P.O.D./Alive	1764
5	7	CREED/My Sacrifice	1372
7	7	3 DOORS DOWN/Loser	1372
8	7	STAIN'D/Fade	1372
3	6	TOOL/Schism	1176
6	6	GODSMACK/Greed	1176
6	6	METALLICA/Disappear	1176
6	6	PRIMUM W/OZZY/N.I.B	1176
7	6	U.P./Godless	1176
7	6	OZZY OSBOURNE/Get Me Through	1176
5	5	3 DOORS DOWN/Kryptonite	960
4	5	FUEL/Hemorrhage	960

MARKET #15
KOKB/Phoenix
Sandusky
(480) 897-9300
Bonadonna/Ellis
12+ Cumc 212,300



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
20	20	CREED/My Sacrifice	2100
20	19	DEFAULT/Wasting My Time	1995
18	19	NICKELBACK/How You Remind Me	1890
18	18	PUDDLE OF MUDD/Blurry	1890
10	10	LENNY KRAVITZ/Silence Of Heart	1050
10	10	NEIL YOUNG/Let's Roll	1050
10	10	FDD FIGHTERS/The One	1050
10	10	OZZY OSBOURNE/Dreamer	1050
7	9	TRAIN/She's On Fire	945
9	9	NICKELBACK/Too Bad	945
8	9	3 DOORS DOWN/Kryptonite	945
6	8	U2/Walk On	840
6	8	ND...MISSISSIPPI...Sugartown	840
7	7	LENNY KRAVITZ/Dig In	735
7	7	FUEL/Hemorrhage	735
7	7	PUDDLE OF MUDD/Control	735
5	6	MATCHBOX TWENTY/Bent	630
3	5	TRAIN/Drops Of Jupiter...	525
5	5	AEROSMITH/Jaded	525
5	5	BON JOVI/It's My Life	525
4	4	3 DOORS DOWN/Loser	420
4	4	U2/Beautiful Day	420
4	3	CREED/With Arms Wide Open	315
-	3	DOKKEN/Sunless Days	0
-	3	GOO GOO DOLLS/Here Is Gone	0

MARKET #18
WBAB/Nassau-Suffolk
Cox
(631) 587-1023
Olson/Panise
12+ Cumc 595,300



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
31	32	AEROSMITH/Just Push Play	9408
31	31	CREED/My Sacrifice	9114
32	31	NICKELBACK/How You Remind Me	9114
32	31	DEFAULT/Wasting My Time	9114
30	30	NICKELBACK/How You Remind Me	8820
19	18	PUDDLE OF MUDD/Blurry	5292
19	18	LENNY KRAVITZ/Dig In	5292
14	16	TRAIN/She's On Fire	4704
19	16	OZZY OSBOURNE/Dreamer	4704
10	16	MICK JAGGER/Visions Of Paradise	4704
13	14	STAIN'D/Outside	4116
13	14	FUEL/Hemorrhage	4116
13	13	TRAIN/Drops Of Jupiter...	3822
14	13	STAIN'D/It's Been Awhile	3822
12	13	AC/DC/Satellite Blues	3822
9	12	3 DOORS DOWN/Loser	3528
8	12	PRIMUM W/OZZY/N.I.B	3528
11	11	STONE TEMPLE PILOTS/Revolution	3234
11	11	JEREMIAH FREED/Again	3234
11	11	COURSE OF NATURE/Caught In The Sun	3234
5	9	NICKELBACK/Too Bad	2646
10	9	AEROSMITH/Jaded	2646
3	4	METALLICA/Disappear	1176
13	4	NEIL YOUNG/Let's Roll	1176
-	4	FAMILIAR 48/The Question	1176
6	4	CREED/When Arms Wide Open	1176
3	3	3 DOORS DOWN/Kryptonite	882
8	3	MICK JAGGER/God Gave Me	882
3	2	AC/DC/Smile Upper Lip	588
-	1	U2/Walk On	294

MARKET #25
WMMS/Cleveland
Clear Channel
(216) 520-2600
Trapp/Pennington
12+ Cumc 339,700



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
26	37	DEFAULT/Wasting My Time	7363
34	34	LINKIN PARK/In The End	6766
24	33	KID ROCK/Lonely Road Of Faith	6567
27	32	PUDDLE OF MUDD/Blurry	6368
24	30	P.O.D./Youth Of The Nation	5970
38	29	NICKELBACK/How You Remind Me	5771
24	26	INCUBUS/Nice To Know You	5174
23	24	P.O.D./Alive	4776
14	22	OFFSPRING/Dely You	4378
26	22	HOOBASTANK/Crawling In The Dark	4378
12	18	CREED/Bullets	3582
25	16	PUDDLE OF MUDD/Control	2985
14	14	3 DOORS DOWN/Kryptonite	2785
9	13	FU MANCHU/Squash That Fly	2587
12	12	TANTRIC/Astounded	2388
12	12	GODSMACK/Awake	2388
9	12	SWITCHED/Onside	2388
13	11	STAIN'D/It's Been Awhile	2189
13	11	SALIVA/Your Disease	2189
15	11	FUEL/Hemorrhage...	2189
13	11	STAIN'D/Outside	2189
7	11	MESH STL/Believe Me	2189
16	10	CREED/My Sacrifice	2189
10	10	3 DOORS DOWN/Loser	1990
15	10	STAIN'D/Fade	1990
10	10	INCUBUS/Wish You Were Here	1990
12	9	SALIVA/Click Click Boom	1791
12	9	METALLICA/Disappear	1791
13	9	STAIN'D/For You	1791
11	9	ROB ZOMBIE/Never Gonna Stop	1791

MARKET #26
WEBN/Cincinnati
Clear Channel
(513) 621-9326
Walter/Vaske
12+ Cumc 264,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
28	32	DISTURBED/Down With	5536
25	28	DEFAULT/Wasting My Time	4844
32	27	LINKIN PARK/In The End	4671
30	27	NICKELBACK/How You Remind Me	4671
20	26	P.O.D./Alive	4498
19	23	STAIN'D/For You	3979
20	22	ROB ZOMBIE/Never Gonna Stop...	3806
21	21	NICKELBACK/Too Bad	3633
23	20	PUDDLE OF MUDD/Blurry	3460
16	18	OFFSPRING/Dely You	3114
15	15	ALLEN ANT FARM/Moves	2595
5	15	FAMILIAR 48/The Question	2595
15	15	PUDDLE OF MUDD/Drift & Die	2595
7	14	LINKIN PARK/Runaway	2422
15	14	TOOL/Lateralus	2422
15	13	COURSE OF NATURE/Caught In The Sun	2249
15	13	DROWNING POOL/Tear Away	2249
10	12	P.O.D./Youth Of The Nation	2076
13	12	INCUBUS/Nice To Know You	2076
11	11	SOIL/Unreal	1903
12	11	3 DOORS DOWN/Life Of My Own	1903
10	11	GODSMACK/Stand Alone	1730
6	10	METALLICA/Disappear	1730
11	10	LINKIN PARK/One Step Closer	1730
11	10	SYSTEM OF A DOWN/Toxicity	1730
9	9	DISTURBED/Visions	1557
9	9	CREED/Weathered	1557
8	8	STAIN'D/Fade	1384
23	7	TANTRIC/Astounded	1211
7	7	LIMP BIZKIT/My Way	1211

MARKET #28
KCAL/Riverside
Anahem
(909) 793-3554
Hoffman/Matthews
12+ Cumc 134,200



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
44	45	GODSMACK/Stand Alone	3420
42	43	DROWNING POOL/Bodies	3268
43	41	CREED/My Sacrifice	3116
43	40	NICKELBACK/How You Remind Me	3040
36	39	PUDDLE OF MUDD/Control	2964
21	37	LINKIN PARK/Runaway	2812
42	22	P.O.D./Alive	1672
21	20	FOO FIGHTERS/The One	1520
17	19	TOOL/Schism	1444
13	19	P.O.D./Youth Of The Nation	1444
16	18	3 DOORS DOWN/Kryptonite	1368
17	18	3 DOORS DOWN/Loser	1368
13	17	STAIN'D/It's Been Awhile	1292
16	17	OFFSPRING/Dely You	1292
15	16	OFFSPRING/Original Prankster	1216
21	16	LINKIN PARK/In The End	1216
27	15	DISTURBED/Down With...	1140
16	15	OZZY OSBOURNE/Alive	1140
13	15	METALLICA/Disappear	1140
11	14	DISTURBED/Visions	1064
12	14	PUDDLE OF MUDD/Blurry	1064
7	13	ROB ZOMBIE/Never Gonna Stop...	988
13	13	LEWIS W/DURST/Outside	988
10	12	LINKIN PARK/One Step Closer	912
14	12	NICKELBACK/Too Bad	912
14	12	GODSMACK/Awake	912
14	12	GODSMACK/Greed	912
9	11	LINKIN PARK/Crawling	836
12	11	PAPA ROACH/Last Resort	836
15	10	LIMP BIZKIT/My Way	760

MARKET #34
KBER/Salt Lake City
Citadel
(801) 485-6700
Hammer/Powers
12+ Cumc 122,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
24	28	NICKELBACK/Too Bad	1568
24	27	DEFAULT/Wasting My Time	1512
27	26	PUDDLE OF MUDD/Blurry	1456
17	18	HEADSTRONG/Adriana	1008
10	17	COURSE OF NATURE/Caught In The Sun	952
13	16	KID ROCK/Lonely Road Of Faith	896
11	16	INJECTED/Faithless	896
14	14	OZZY OSBOURNE/Get Me Through	784
13	14	3 DOORS DOWN/Duck And Run	784
13	14	CREED/My Sacrifice	784
11	14	ROB ZOMBIE/Never Gonna Stop...	784
13	13	STAIN'D/It's Been Awhile	728
12	13	FUEL/Hemorrhage	728
12	13	GODSMACK/Stand Alone	728
15	13	CREED/Bullets	728
9	13	SYSTEM OF A DOWN/Toxicity	728
13	13	PUDDLE OF MUDD/Control	728
12	12	NICKELBACK/How You Remind Me	672
12	12	3 DOORS DOWN/Kryptonite	672
12	12	STAIN'D/For You	672
11	11	METALLICA/Disappear	616
12	11	INCUBUS/Nice To Know You	616
11	11	SEVENDUST/Live Again	616
-	11	DROWNING POOL/Tear Away	448
13	7	INCUBUS/Wish You Were Here	392
-	7	BREAKING POINT/One Of A Kind	392
7	7	HOOBASTANK/Crawling In The Dark	392
6	7	DOPE/Slipping Away	336
4	5	CREED/With Arms Wide Open	280
6	3	P.O.D./Youth Of The Nation	168

MARKET #35
WHJY/Providence
Clear Channel
(401) 228-0032
Bevilacqua/Palmier/Laurenti
12+ Cumc 270,900



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
29	36	P.O.D./Alive	5544
29	35	PUDDLE OF MUDD/Blurry	5390
34	34	NICKELBACK/How You Remind Me	5236
28	29	DEFAULT/Wasting My Time	4466
33	29	CREED/My Sacrifice	4466
29	26	STAIN'D/Fade	4004
16	18	SALIVA/Your Disease	2772
15	17	HOOBASTANK/Crawling In The Dark	2618



CYNDEE MAXWELL
max@rronline.com

Rock's Fall Ratings Rise

□ Adult-friendly side of the format has wide appeal

Typically, in the fall book the Rock side of the format yields a handful of stations that rank No. 1 in the 12+ demo, and this time it's no different. KATT/Oklahoma City; WROV/Roanoke, VA; WWWV/Charlottesville, VA; and WHBR/Parkersburg, WV were the top dogs in their markets, not just the top Rock dogs.

The 12+ ranking successes continue, with 15% of Rock stations in the No. 2 position overall and 16% at No. 3. In fall 2000 13% of Rockers ranked No. 2 12+, and only 6% ranked No. 3. The table below shows how the format has trended over the past four fall ratings periods in each of the main male demographic cells. Clearly, the format is holding its own amid the industry's consolidation.

Men 18-34	Fall 1998	Fall 1999	Fall 2000	Fall 2001
No. 1	45%	52%	56%	56%
No. 2	27%	25%	17%	13%
No. 3	12%	6%	11%	16%

Men 25-54	Fall 1998	Fall 1999	Fall 2000	Fall 2001
No. 1	40%	52%	45%	49%
No. 2	18%	19%	23%	20%
No. 3	10%	10%	9%	14%



SIAMESE TWINS?

It looks like MCA VP/Rock Promotion Kim Langbecker's two cats are joined in the middle, but they really are not. Just brotherly kitty love between Logan (on the bottom) and six-toed Milo (on top).



GRAVITY KILLS ROADSHOW

Sanctuary group Gravity Kills are making the rounds to radio in preparation for their new release, *Superstarved*. Hanging out at KLOL/Houston recently were (l-r) GK's Matt Dudenhoeffer and Jeff Scheel, KLOL OM Vince Richards, GK's Brad Booker and Doug Firley and Sanctuary's Stephanie Pensyl.

Rock

Mkt.	Calls/City	12+ AQH Share (Rank)	M18-34 AQH Share (Rank)	M25-54 AQH Share (Rank)
4	KSJO & KFJO/San Francisco	1.5 (21)	4.2 (5t)	2.6 (15t)
6	WMMR/Philadelphia	2.9 (13)	6.8 (4)	5.9 (4t)
9	KLOL/Houston	2.9 (10t)	7.7 (3)	5.0 (5t)
11	WKLS/Atlanta	4.1 (7)	10.0 (3)	7.5 (3)
15	KDKB/Phoenix	3.0 (14)	5.5 (4t)	6.5 (2)
18	WBAB & WHFM/Nassau-Suffolk	3.7 (6t)	8.2 (3)	7.6 (1)
25	WMMS/Cleveland	3.5 (12)	10.8 (3)	7.1 (4)
26	WEBN/Cincinnati	7.5 (2)	17.8 (1)	12.6 (2)
28	KCAL/Riverside	2.6 (14t)	4.7 (7)	3.5 (10)
34	KBER/Salt Lake City	3.4 (11)	7.8 (2)	6.0 (4)
35	WHJY/Providence	6.7 (2)	13.2 (1)	14.0 (1)
43	KLBJ/Austin	3.6 (9t)	6.9 (3t)	6.4 (1) t
46	WBBB/Raleigh	4.1 (8)	11.0 (2)	4.7 (8)
50	WBUF/Bufalo	3.8 (11)	10.8 (4)	7.5 (3)
53	WCMF/Rochester, NY	5.2 (5)	9.4 (3t)	11.1 (2)
54	KATT/Oklahoma City	8.3 (1)	23.0 (1)	10.9 (3)
55	WTFX/Louisville	5.5 (5t)	15.2 (1)	10.4 (2)
56	WRXL/Richmond	3.0 (12)	9.1 (3)	4.6 (8t)
58	WTUE/Dayton	8.2 (2t)	18.4 (1)	17.2 (1)
61	WPYX/Albany, NY	5.8 (6)	9.1 (3)	10.8 (1) t
63	KFRQ/McAllen	6.8 (5t)	16.6 (1)	12.3 (1)
64	KLPX/Tucson	5.1 (7)	11.1 (2)	11.2 (1)
65	KMOD/Tulsa	9.4 (2)	17.6 (1)	19.6 (1)
69	WZZO/Allentown	8.4 (4)	21.2 (1)	14.0 (2)
72	KZRR/Albuquerque	6.3 (3)	22.5 (1)	13.6 (1)
73	WONE/Akron	3.0 (15t)	5.8 (4t)	6.6 (4t)
74	KEZO/Omaha	5.8 (5)	15.7 (1)	11.3 (1)
77	KLAQ/EI Paso	9.4 (3)	24.2 (1)	14.6 (1)
79	WAQX/Syracuse	6.6 (5)	16.1 (1)	13.8 (1)
81	WIOT/Toledo	6.1 (4)	16.3 (1)	13.1 (1)
93	WYBB/Charleston, SC	2.3 (17t)	5.9 (6)	4.4 (8t)
101	WXKE/Ft. Wayne, IN	2.2 (11)	8.0 (5)	5.8 (6t)
104	WPLR/New Haven, CT	5.8 (5)	8.3 (3t)	12.7 (1)
105	WDHA/Morristown, NJ	4.7 (9)	8.6 (3)	8.6 (3)
108	WNCD/Youngstown, OH	7.2 (3t)	23.8 (1)	14.5 (1)
109	WROV/Roanoke, VA	10.0 (1)	23.7 (1)	20.8 (1)
114	KXFX/Santa Rosa, CA	5.1 (3)	13.3 (1)	10.4 (1)
116	WRTT/Huntsville, AL	6.8 (6)	20.7 (1)	15.7 (1)
119	WHEB/Portsmouth, NH	6.0 (2)	14.1 (1)	8.8 (1)
125	WRRX/Pensacola, FL	3.2 (11)	11.8 (4)	7.4 (4)
128	WRQK/Canton, OH	8.9 (3)	31.3 (1)	15.7 (1)
133	KIOC/Beaumont, TX	8.1 (2)	23.0 (1)	14.0 (2)
134	KNCN/Corpus Christi, TX	9.0 (2)	32.4 (1)	14.6 (1)
139	WAPL/Appleton, WI	7.9 (2t)	24.3 (1)	13.3 (2)
142	WWCT/Peoria, IL	3.0 (12)	9.8 (4t)	6.0 (6t)
144	KXUS/Springfield, MO	6.0 (5)	11.9 (1) t	9.6 (3)
152	WXRX/Rockford, IL	8.7 (3)	24.5 (1)	17.3 (1)
153	WQBZ/Macon, GA	5.9 (7)	13.3 (1) t	13.3 (1)
158	KCLB/Palm Springs, CA	5.5 (6t)	5.0 (4t)	11.4 (2t)
166	WQCM/Hagerstown, MD	3.9 (8)	8.2 (2t)	7.4 (1) t
168	WMZK/Wausau, WI	9.1 (4)	34.4 (1)	16.5 (1)
172	WKLC/Charleston, WV	6.4 (7)	12.9 (3t)	12.8 (2)
173	KZOZ/San Luis Obispo, CA	7.4 (2)	13.6 (1) t	16.5 (1)
175	WKGB/Binghamton, NY	8.8 (3t)	25.6 (1)	14.3 (2)
176	KWHL/Anchorage, AK	5.3 (6t)	16.1 (1)	6.6 (2t)
177	WRQR/Wilmington, NC	4.6 (7)	8.8 (2t)	9.8 (2)
178	WVRK/Columbus, GA	6.9 (4)	16.7 (2)	15.2 (1) t
179	WRKR/Kalamazoo, MI	10.7 (2)	22.7 (1)	19.7 (1)
182	WQKK/Johnstown, PA	7.3 (5)	18.6 (1) t	14.8 (1)
183	WPXC/Cape Cod, MA	6.4 (3t)	24.3 (1)	13.1 (1) t
187	KFZX/Odessa, TX	4.8 (9)	11.6 (2t)	8.6 (3t)
190	KATS/Yakima, WA	6.7 (4)	12.2 (3t)	13.1 (1)
192	WKLT & WKLZ/Traverse City, MI	7.3 (4t)	14.3 (3)	14.8 (2)
193	KBRQ/Waco, TX	7.3 (4)	17.1 (2)	12.9 (2)
195	WCLG/Morgantown, WV	6.5 (4)	20.0 (1) t	7.9 (3t)
208	WPHD/Elmira, NY	4.7 (5t)	4.8 (2t)	10.7 (2t)
214	KZMZ/Alexandria, LA	7.7 (3t)	14.3 (1) t	15.5 (1)
219	WKSM/Ft. Walton Beach, FL	8.8 (3)	16.7 (1) t	14.1 (1)
225	WWWV/Charlottesville, VA	12.0 (1)	16.0 (1)	18.0 (1)
226	WTAO/Marion, IL	8.0 (3)	23.1 (1)	8.3 (3t)
227	KRRX/Redding, CA	6.6 (5t)	12.0 (1) t	13.8 (1) t
233	WEGW/Wheeling, WV	12.4 (2)	33.3 (1)	25.5 (1)
234	WKHY/Lafayette, IN	8.5 (5t)	20.0 (1)	10.5 (3t)
235	WIHN/Bloomington, IL	4.9 (5)	10.0 (2t)	7.0 (3t)
236	WHBR/Parkersburg, WV	14.9 (1)	44.4 (1)	23.7 (1)
257	KSEZ/Sioux City, IA	11.1 (3)	41.2 (1)	27.3 (1)
260	WTOS/Augusta-Waterville, ME	9.6 (4t)	31.8 (1)	10.5 (3)
268	KSQY/Rapid City, SD	2.2 (11t)	4.2 (5t)	3.8 (8t)
275	KJKJ/Grand Forks, ND	11.2 (2)	27.8 (1)	24.2 (2)
278	KDEZ/Jonesboro,	12.8 (3)	28.6 (1)	18.5 (1) t

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R&R Rock Top 30

Powered By



March 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	DEFAULT Wasting My Time (TVT)	952	+70	89552	26	39/0
1	2	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	947	0	87433	19	39/0
2	3	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	857	-75	82852	33	40/0
4	4	CREED My Sacrifice (Wind-up)	748	-34	65895	20	40/0
5	5	NICKELBACK Too Bad (Roadrunner/IDJMG)	661	+20	60013	15	37/0
7	6	STAINED For You (Flip/Elektra/EEG)	607	+14	49369	11	34/0
6	7	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	569	-24	46987	10	36/0
8	8	LINKIN PARK In The End (Warner Bros.)	486	-17	43961	23	23/0
9	9	GODSMACK I Stand Alone (Republic/Universal)	450	-3	37841	6	31/0
10	10	CREED Bullets (Wind-up)	422	-4	33462	7	35/0
11	11	KID ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)	393	+8	31736	8	27/0
13	12	INCUBUS Nice To Know You (Immortal/Epic)	368	+7	31890	11	28/0
14	13	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	349	-11	32481	36	27/0
15	14	P.O.D. Alive (Atlantic)	348	-11	32422	30	24/0
16	15	P.O.D. Youth Of The Nation (Atlantic)	341	+27	27188	9	20/0
12	16	OZZY OSBOURNE Dreamer (Epic)	282	-91	28765	15	27/0
18	17	HOOBASTANK Crawling In The Dark (Island/IDJMG)	263	+9	20953	19	17/0
17	18	FU MANCHU Squash That Fly (Mammoth)	262	-1	22667	6	24/0
20	19	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)	261	+28	20609	7	22/1
19	20	HEADSTRONG Adriana (RCA)	247	+12	17762	5	23/1
21	21	LENNY KRAVITZ Stillness Of Heart (Virgin)	210	-8	13757	4	18/0
23	22	INJECTED Faithless (Island/IDJMG)	203	+20	14997	6	22/1
28	23	JEREMIAH FREED Again (Republic/Universal)	187	+33	15572	2	21/2
22	24	OFFSPRING Defy You (Columbia)	183	-28	22274	15	16/0
24	25	TRAIN She's On Fire (Columbia)	179	+11	16167	3	15/0
Debut	26	FAMILIAR 48 The Question (MCA)	177	+55	18905	1	22/1
30	27	GRAVITY KILLS One Thing (Sanctuary/SRG)	157	+14	8688	4	17/0
Debut	28	DOPE Slipping Away (Flip/Epic)	148	+11	9889	1	19/2
26	29	EDDIE VEDDER You've Got To Hide Your... (V2)	139	-17	10055	5	11/0
Debut	30	SEVENDUST Live Again (TVT)	136	+4	10873	1	14/1

43 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/3/02-3/9/02. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

New & Active

DROWNING POOL Tear Away (Wind-up)
Total Plays: 135, Total Stations: 13, Adds: 0

DAVID DRAIMAN Forsaken (Reprise)
Total Plays: 112, Total Stations: 12, Adds: 1

NO. MISSISSIPPI ALLSTARS Sugartown (Tone-Cool)
Total Plays: 110, Total Stations: 11, Adds: 0

STATIC-X Cold (Warner Bros.)
Total Plays: 102, Total Stations: 13, Adds: 0

SYSTEM OF A DOWN Toxicity (American/Columbia)
Total Plays: 98, Total Stations: 10, Adds: 1

MICK JAGGER Visions Of Paradise (Virgin)
Total Plays: 95, Total Stations: 8, Adds: 0

TOMMY LEE Hold Me Down (MCA)
Total Plays: 80, Total Stations: 16, Adds: 7

LOCAL H Half Life (Palm Pictures)
Total Plays: 75, Total Stations: 8, Adds: 0

JOE BONAMASSA If Heartaches Were Nickels (Medalist)
Total Plays: 73, Total Stations: 5, Adds: 0

ADEMA The Way You Like It (Arista)
Total Plays: 67, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GOO GOO DOLLS Here Is Gone (Warner Bros.)	16
TOMMY LEE Hold Me Down (MCA)	7
EARSHOT Get Away (Warner Bros.)	6
12 STONES Broken (Wind-up)	5
FLYING TIGERS Maybe (Atlantic)	5
DISHWALLA Somewhere In The Middle (Immergent)	5
BREAKING POINT One Of A Kind (Wind-up)	5
BUSH Inflatable (Atlantic)	4
JEREMIAH FREED Again (Republic/Universal)	2
DOPE Slipping Away (Flip/Epic)	2
PRESSURE 4-5 Melt Me Down (DreamWorks)	2
3RD STRIKE No Light (Hollywood)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DEFAULT Wasting My Time (TVT)	+70
FAMILIAR 48 The Question (MCA)	+55
TOMMY LEE Hold Me Down (MCA)	+55
DISHWALLA Somewhere In The Middle (Immergent)	+44
EARSHOT Get Away (Warner Bros.)	+37
JEREMIAH FREED Again (Republic/Universal)	+33
ROB ZOMBIE Never... (The Red...) (Geffen/Interscope)	+28
P.O.D. Youth Of The Nation (Atlantic)	+27
GOO GOO DOLLS Here Is Gone (Warner Bros.)	+26
LINKIN PARK Runaway (Warner Bros.)	+23

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STAINED It's Been Awhile (Flip/Elektra/EEG)	310
INCUBUS I Wish You Were Here (Immortal/Epic)	301
STAINED Fade (Flip/Elektra/EEG)	286
3 DOORS DOWN Kryptonite (Republic/Universal)	254
FUEL Hemorrhage (In My Hands) (Epic)	249
GODSMACK Awake (Republic/Universal)	224
DISTURBED Down With The Sick (Giant/Reprise)	213
TOOL Schism (Volcano)	209
3 DOORS DOWN Loser (Republic/Universal)	196
OZZY OSBOURNE Gets Me Through (Epic)	185
METALLICA I Disappear (Hollywood)	182
LENNY KRAVITZ Dig In (Virgin)	180
PRIMUS W/OZZY N.I.B. (Divine/Priority)	167
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	154
LIFEHOUSE Hanging By A Moment (DreamWorks)	150
STAINED Outside (Flip/Elektra/EEG)	147
GODSMACK Greed (Republic/Universal)	141

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Reporters

<p>WONE/Akron, OH * PD: T.K. O'Grady APD: Tim Daugherty GOO GOO DOLLS "Here"</p>	<p>KIOG/Beaumont, TX * Dir/Prog: Debbie Wyde PD/M: Mike Davis 3 REVELLE "Inside" 2 DOPE "Away" DOWN "Depressed"</p>	<p>WMMS/Cleveland, OH * PD: Jim Trapp MD: Mark Pennington 2 HEADSTRONG "Adriana" EARSHOT "Get"</p>	<p>WRTT/Huntsville, AL * OM: Rob Harder PD/M: Jimbo Wood 2 TOMMY LEE "Hold" DISHWALLA "Middle" PRESSURE 4-5 "Melt"</p>	<p>WPLR/New Haven, CT * PD: John Griffin MD: Pam Landry GOO GOO DOLLS "Here"</p>	<p>KDKB/Phoenix, AZ * PD: Joe Bonadonna MD: Dock Ellis DOKKEN "Sunless" GOO GOO DOLLS "Here"</p>	<p>KBFR/Salt Lake City, UT * OM: Bruce Jones PD: Kelly Hammer APD/M: Helen Powers EARSHOT "Get" TOMMY LEE "Hold"</p>	<p>WKLT/Traverse City, MI PD/M: Terri Ray BUSH "Inflatable" GOO GOO DOLLS "Here" DISHWALLA "Middle" PRESSURE 4-5 "Melt"</p>
<p>WPYX/Albany, NY * DM/Str Mgr: John Cooper APD/M: Terry O'Donnell GOO GOO DOLLS "Here"</p>	<p>WKGB/Binghamton, NY PD: John Free MD: Tim Boland 2 GOO GOO DOLLS "Here"</p>	<p>WVRK/Columbus, GA OM: Brian Waters 5 TOMMY LEE "Hold" 5 EARSHOT "Get"</p>	<p>WRKR/Kalamazoo, MI PD: Mike McKelly APD/M: Jay Deacon 4 GOO GOO DOLLS "Here" 12 STONES "Broken"</p>	<p>KFZX/Odessa-Midland, TX PD/M: Steve Driscoll 3 GOO GOO DOLLS "Here" BREAKING POINT "Kind" BUSH "Inflatable"</p>	<p>WHEB/Portsmouth, NH * PD/M: Alex James FLYING TIGERS "Maybe"</p>	<p>KSJO/San Francisco, CA * OM: Gary Schoenwetter MD: Zakk Tyler ECHOBRAIN "Spooned" TOMMY LEE "Hold"</p>	<p>KLPX/Tucson, AZ * PD/M: Jonas Hunter INJECTED "Fairness"</p>
<p>KZRR/Albuquerque, NM * Dir/Prog: Bill May PD: Phil Mahoney MD: Rob Brothers No Adds</p>	<p>WBUF/Bufalo, NY * PD: John Paul 14 GOO GOO DOLLS "Here" DISHWALLA "Middle" FAMILIAR 48 "Question"</p>	<p>KNCN/Corpus Christi, TX * PD: Paula Newell MD: Monte Montana TOMMY LEE "Hold"</p>	<p>WTFX/Louisville, KY * OM: Michael Lee Interim MD: Frank Webb 1 SYSTEM OF A DOWN "Toxicity" EARSHOT "Get" TOOL "Parabola" X-EDITIONERS "Goin'"</p>	<p>KATT/Oklahoma City, OK * OM: Chris Baker MD: Jake Daniels 2 DAVID DRAIMAN "Forsaken"</p>	<p>WHJY/Providence, RI * PD: Joe Bevilacqua APD: Doug Palmieri MD: John Laurenti GOO GOO DOLLS "Here" TOMMY LEE "Hold"</p>	<p>KZDZ/San Luis Obispo, CA PD: Donna James 10 JEREMIAH FREED "Again" 10 HEADSTRONG "Adriana" 10 12 STONES "Broken" 10 GOO GOO DOLLS "Here" 10 OUTERSTAR "Round"</p>	<p>KMOD/Tulsa, OK * PD/M: Rob Hurt TOMMY LEE "Hold"</p>
<p>KZMZ/Alexandria, LA PD: Terry Manning MD: Pat Cloud BREAKING POINT "Kind"</p>	<p>WRQK/Canton, OH * PD/M: Todd Downard 4 EARSHOT "Get" 12 STONES "Broken" GOO GOO DOLLS "Here"</p>	<p>WTUE/Dayton, OH * PD: Tony Tilford APD/M: John Beaulieu GOO GOO DOLLS "Here"</p>	<p>WQBZ/Macon, GA PD: Chris Ryder MD: Sarina Scott 6 P.O.D. "Youth"</p>	<p>KEZO/Omaha, NE * PD/M: Bruce Patrick No Adds</p>	<p>WBBB/Raleigh-Durham, NC * OM: Andy Meyer 12 STONES "Broken" 3RD STRIKE "Light" FLYING TIGERS "Maybe" GOO GOO DOLLS "Here" JIMMIE VAUGHAN "Middle"</p>	<p>KXFX/Santa Rosa, CA * PD: Don Harrison MD: Howard Freese 1 QUARASHI "Stock" 1 BREAKING POINT "Kind"</p>	<p>WRQR/Wilmington, NC OM: John Stevens APD/M: Gregg Stepp TOMMY LEE "Hold"</p>
<p>WZZO/Allentown, PA * PD: Robin Lee MD: Keith Moyer 11 GOO GOO DOLLS "Here" FLYING TIGERS "Maybe"</p>	<p>WPXC/Cape Cod, MA OM: Steve McVie PD: Suzanne Tonale 12 STONES "Broken"</p>	<p>KLAQ/EI Paso, TX * PD: Magic Mike Ramsey APD/M: Glenn Garza GOO GOO DOLLS "Here" STROKES "Explain"</p>	<p>KFRQ/McAllen, TX * PD: Alex Duran MD: Keith West BREAKING POINT "Kind" BUSH "Inflatable" TOMMY LEE "Hold"</p>	<p>KCLB/Palm Springs, CA PD/M: Tish Lacy GOO GOO DOLLS "Here" FLAW "Whole" TRAIN "Shes"</p>	<p>WRXL/Richmond, VA * PD: John Lassman MD: Casey Krukowski JEREMIAH FREED "Again" ROB ZOMBIE "Never"</p>	<p>WAQX/Syracuse, NY * PD/M: Bob O'Dell APD: Dave Frisina BUSH "Inflatable" GOO GOO DOLLS "Here"</p>	<p>KATS/Yakima, WA OM: Ron Harris FLYING TIGERS "Maybe" COURSE OF NATURE "Sun" BREAKING POINT "Kind" COLD "Gone"</p>
<p>KWHL/Anchorage, AK PD: Larry Snider MD: Kathy Mitchell GOO GOO DOLLS "Here" OSFAULT "Deny" DISTURBED "Game"</p>	<p>WYBB/Charleston, SC * PD/M: Mike Allen 1 BUSH "Inflatable" BREAKING POINT "Kind" DISHWALLA "Middle" PAUL MCCARTNEY "Loneh"</p>	<p>WPHD/Elmira-Corning, NY OM: George Harris MD: Jay Wulff BREAKING POINT "Kind"</p>	<p>WCLG/Morgantown, WV PD: Jeff Miller MD: Dave Murdock 1 DAVID DRAIMAN "Forsaken" 1 REVELLE "Inside" LOSTPROPHETS "Shinobi" TOMMY LEE "Hold"</p>	<p>WRRX/Pensacola, FL * OMPD: Dan McClintock 1 EARSHOT "Get" 12 STONES "Broken" GOO GOO DOLLS "Here"</p>	<p>KCAL/Riverside, CA * PD: Steve Hoffman MD: M.J. Matthews DOPE "Away"</p>	<p>WIOT/Toledo, OH * OMPD: Cary Pail No Adds</p>	<p>WNCD/Youngstown, OH * PD: Chris Patrick BREAKING POINT "Kind" DISHWALLA "Middle" JEREMIAH FREED "Again"</p>
<p>WAPL/Appleton, WI * PD: Joe Calgano APD/M: Cramer DEFAULT "Deny" GOO GOO DOLLS "Here"</p>	<p>WKLC/Charleston, WV PD/M: Mike Rappaport 14 GOO GOO DOLLS "Here" TOMMY LEE "Hold" BREAKING POINT "Kind"</p>	<p>WXKE/Ft. Wayne, IN * PD/M: Doc West 12 STONES "Broken" BIG HEAD TODD "Wishing" FLYING TIGERS "Maybe"</p>	<p>WDHA/Morrisstown, NJ * PD/M: Terrie Carr 2 3RD STRIKE "Light" FLYING TIGERS "Maybe"</p>	<p>WWCT/Peoria, IL PD: Jamie Markley MD: Debbie Hunter No Adds</p>	<p>WROV/Roanoke-Lynchburg, VA * OM: Buzz Casey MD: Heidi Krummhart GOO GOO DOLLS "Here"</p>	<p>WCMF/Rochester, NY * PD: John McCrae MD: Dave Kane BREAKING POINT "Kind" BUSH "Inflatable" PRESSURE 4-5 "Melt" SEVENDUST "Again"</p>	<p>WMMR/Philadelphia, PA * PD: Sam Millman APD/M: Ken Zipeto COLD "Gone"</p>

* Monitored Reporters
 63 Total Reporters



43 Total Monitored

20 Total Indicator
 17 Current Indicator Playlists

Did Not Report, Playlist Frozen (3):
 WXRK/Rockford, IL
 KXUS/Springfield, MO
 WMZK/Wausau, WI



LIT JUST WANT TO HAVE FUN

RCA rockers Lit recently paid a visit to WKQZ/Myrtle Beach, SC while on tour. Proving that they are one of the most photogenic bands, they mugged it up with the staff. Seen here are (l-r) Lit's Allen Shellenberger and Kevin Baldes, WKQZ APD/midday host Charley, the band's Jeremy Popoff, WKQZ afternoon drive personality Jeff Martin and (below) Lit's A. Jay Popoff. The band just started to tour with Kid Rock.



FU MANCHU BEYOND CALIFORNIA CROSSING

Even New Yorkers appreciate the California sounds of Mammoth's Fu Manchu. When the band played NYC's Bowery Ballroom, the show was sold out. Shown here are (back, l-r) Fu's Bob Balch, Scott Reeder and Brad Davis; Mammoth's Pete Rosenblum and (front, l-r) Tommy Delaney; Hollywood Records' David Perl; WRAT/Monmouth-Ocean APD/MD Robyn Lane; Fu's Scott Hill; MTV2's Holly Schomann; and Cornerstone's Jon Cohen.

R&R Active Rock Top 50



March 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PUDDLE OF MUDD Blurry (<i>Flawless/Geffen/Interscope</i>)	1798	-21	168130	21	56/0
3	2	STAIN D For You (<i>Flip/Elektra/EEG</i>)	1646	+6	152217	12	56/0
2	3	LINKIN PARK In The End (<i>Warner Bros.</i>)	1634	-41	156010	27	56/0
6	4	P.O.D. Youth Of The Nation (<i>Atlantic</i>)	1581	+54	119206	13	53/0
4	5	NICKELBACK Too Bad (<i>Roadrunner/IDJMG</i>)	1549	+9	138052	15	54/0
5	6	DEFAULT Wasting My Time (<i>TVT</i>)	1530	-5	133250	26	49/0
7	7	HOOBASTANK Crawling In The Dark (<i>Island/IDJMG</i>)	1407	+48	116206	20	55/0
8	8	GODSMACK I Stand Alone (<i>Republic/Universal</i>)	1329	+70	122310	6	56/0
11	9	INCUBUS Nice To Know You (<i>Immortal/Epic</i>)	1084	+42	98538	12	53/0
10	10	ROB ZOMBIE Never Gonna Stop (The Red...) (<i>Geffen/Interscope</i>)	1077	+19	98660	10	56/0
9	11	CREED Bullets (<i>Wind-up</i>)	1058	0	95708	10	54/0
12	12	SYSTEM OF A DOWN Chop Suey (<i>American/Columbia</i>)	821	-61	67772	33	48/0
13	13	SYSTEM OF A DOWN Toxicity (<i>American/Columbia</i>)	803	+34	72311	10	54/1
15	14	DISTURBED Down With The Sick (<i>Giant/Reprise</i>)	792	+61	83226	40	54/0
14	15	ADEMA The Way You Like It (<i>Arista</i>)	783	+21	65046	15	50/0
16	16	COURSE OF NATURE Caught In The Sun (<i>Lava/Atlantic</i>)	764	+43	51079	11	45/1
18	17	HEADSTRONG Adriana (<i>RCA</i>)	710	+22	60852	9	51/1
17	18	NICKELBACK How You Remind Me (<i>Roadrunner/IDJMG</i>)	679	-38	55476	33	52/0
19	19	CREED My Sacrifice (<i>Wind-up</i>)	596	-57	37935	20	48/0
20	20	P.O.D. Alive (<i>Atlantic</i>)	592	-45	47222	31	46/0
23	21	DAVID DRAIMAN Forsaken (<i>Reprise</i>)	591	+85	45888	5	43/4
26	22	DROWNING POOL Tear Away (<i>Wind-up</i>)	552	+69	52225	5	51/2
24	23	INJECTED Faithless (<i>Island/IDJMG</i>)	548	+42	49232	9	52/2
25	24	GRAVITY KILLS One Thing (<i>Sanctuary/SRG</i>)	529	+30	48597	6	49/2
22	25	KID ROCK Lonely Road Of Faith (<i>Top Dog/Lava/Atlantic</i>)	529	-19	45984	8	37/0
21	26	TOOL Lateralus (<i>Volcano</i>)	504	-112	59268	19	35/0
29	27	SEVENDUST Live Again (<i>TVT</i>)	481	+44	40518	3	41/3
33	28	STATIC-X Cold (<i>Warner Bros.</i>)	466	+61	38281	6	45/1
30	29	X-ECUTIONERS It's Goin' Down (<i>Loud/Columbia</i>)	460	+26	36201	7	35/1
38	30	EARSHOT Get Away (<i>Warner Bros.</i>)	453	+157	43537	3	53/7
28	31	SOIL Unreal (<i>J</i>)	453	+3	39770	9	40/0
31	32	FU MANCHU Squash That Fly (<i>Mammoth</i>)	440	+6	39399	9	42/0
36	33	REVELLE Inside Out (Can You Feel...) (<i>Elektra/EEG</i>)	409	+61	43488	4	46/3
35	34	DOPE Slipping Away (<i>Flip/Epic</i>)	387	+33	35876	4	40/1
27	35	OFFSPRING Defy You (<i>Columbia</i>)	362	-95	31916	15	32/0
40	36	LOCAL H Half Life (<i>Palm Pictures</i>)	319	+33	25474	8	32/0
32	37	DISTURBED The Game (<i>Giant/Reprise</i>)	317	-93	29082	13	21/0
39	38	LOSTPROPHETS Shinobi Vs. Dragon Ninja (<i>Columbia</i>)	305	+14	31360	5	34/0
37	39	JIMMY EAT WORLD The Middle (<i>DreamWorks</i>)	303	+2	24596	7	16/0
34	40	CUSTOM Hey Mister (<i>ARTISTdirect</i>)	296	-93	26621	19	26/0
41	41	APEX THEORY Shhh... (Hope Diggy) (<i>DreamWorks</i>)	270	-8	22991	7	31/0
45	42	MESH STL Believe Me (<i>Label/Jive</i>)	229	+28	21536	5	23/0
43	43	ILL NINO What Comes Around (<i>Roadrunner/IDJMG</i>)	150	-76	17269	14	19/0
Debut	44	DOWN Beautifully Depressed (<i>Elektra/EEG</i>)	139	+50	12528	1	18/0
46	45	KITTIE Run Like Hell (<i>Artemis</i>)	137	-39	18911	7	15/0
Debut	46	SLIPKNOT My Plague (<i>Roadrunner/IDJMG</i>)	132	+38	14485	1	21/5
50	47	FAMILIAR 48 The Question (<i>MCA</i>)	132	+18	16735	2	15/3
Debut	48	TOMMY LEE Hold Me Down (<i>MCA</i>)	119	+47	19331	1	15/7
49	49	BLACK LABEL SOCIETY Bleed For Me (<i>Spitfire</i>)	119	+2	13515	2	13/2
47	50	ALIEN ANT FARM Movies (<i>New Noize/DreamWorks</i>)	113	-25	9159	18	7/0

Most Added.

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
3RD STRIKE No Light (<i>Hollywood</i>)	21
BREAKING POINT One Of A Kind (<i>Wind-up</i>)	10
EARSHOT Get Away (<i>Warner Bros.</i>)	7
TOMMY LEE Hold Me Down (<i>MCA</i>)	7
FLYING TIGERS Maybe (<i>Atlantic</i>)	6
GOO GOO DOLLS Here Is Gone (<i>Warner Bros.</i>)	6
SLIPKNOT My Plague (<i>Roadrunner/IDJMG</i>)	5
12 STONES Broken (<i>Wind-up</i>)	5
QUARASHI Stick 'Em Up (<i>Time Bomb/Columbia</i>)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EARSHOT Get Away (<i>Warner Bros.</i>)	+157
DAVID DRAIMAN Forsaken (<i>Reprise</i>)	+85
GODSMACK I Stand Alone (<i>Republic/Universal</i>)	+70
DROWNING POOL Tear Away (<i>Wind-up</i>)	+69
DISTURBED Down With The Sick (<i>Giant/Reprise</i>)	+61
REVELLE Inside Out (Can You Feel...) (<i>Elektra/EEG</i>)	+61
STATIC-X Cold (<i>Warner Bros.</i>)	+61
P.O.D. Youth Of The Nation (<i>Atlantic</i>)	+54
FLAW Whole (<i>Republic/Universal</i>)	+54
DOWN Beautifully Depressed (<i>Elektra/EEG</i>)	+50

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PUDDLE OF MUDD Control (<i>Flawless/Geffen/Interscope</i>)	622
TOOL Schism (<i>Volcano</i>)	592
INCUBUS I Wish You Were Here (<i>Immortal/Epic</i>)	521
DROWNING POOL Bodies (<i>Wind-up</i>)	497
LINKIN PARK Crawling (<i>Warner Bros.</i>)	476
LINKIN PARK One Step Closer (<i>Warner Bros.</i>)	464
STAIN D Fade (<i>Flip/Elektra/EEG</i>)	459
SALIVA Your Disease (<i>Island/IDJMG</i>)	414
PAPA ROACH Last Resort (<i>DreamWorks</i>)	406
GODSMACK Greed (<i>Republic/Universal</i>)	387
GODSMACK Awake (<i>Republic/Universal</i>)	383
FUEL Hemorrhage (In My Hands) (<i>Epic</i>)	354
DISTURBED Stupify (<i>Giant/Reprise</i>)	352
STAIN D It's Been Awhile (<i>Flip/Elektra/EEG</i>)	334
TANTRIC Breakdown (<i>Maverick/Reprise</i>)	328
A PERFECT CIRCLE Judith (<i>Virgin</i>)	326
ALIEN ANT FARM Smooth... (<i>New Noize/DreamWorks</i>)	277
DISTURBED Voices (<i>Giant/Reprise</i>)	277

56 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/3/02-3/9/02. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.



#2 Most Added at Active Rock

#4 Most Added at Rock

Including: KEGL, WLZR, WNOR, WQBK, WMFS, KRZR, WXQR, KRAB, KHTQ and many more

On tour in April with Sevendust

HEARD BY MILLIONS WEEKLY ON MTV, TNN AND UPN WRESTLING SHOWS

Developing Career Artists

March 15, 2002

RateTheMusic.com
BY MEDIABASE™

America's Best Testing Active Rock Songs 12+
For The Week Ending 3/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
GODSMACK I Stand Alone (Republic/Universal)	4.13	4.16	82%	12%	4.05	85%	14%
STATIC-X Cold (Warner Bros.)	4.08	-	58%	7%	3.93	59%	9%
DAVID DRAWMAN Forsaken (Reprise)	4.08	-	41%	4%	3.95	45%	5%
SYSTEM OF A DOWN Chop Suey (American/Columbia)	4.07	3.99	94%	36%	4.05	95%	37%
DISTURBED Down With The Sickness (Giant/Reprise)	4.07	4.05	96%	36%	3.98	97%	41%
SYSTEM OF A DOWN Toxicity (American/Columbia)	4.04	3.95	88%	18%	3.91	91%	22%
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.96	3.92	96%	36%	3.80	95%	39%
ROB ZOMBIE Never Gonna Stop (The Red, Red Kroovy) (Geffen/Interscope)	3.93	3.93	86%	17%	3.95	91%	19%
TOOL Lateralus (Volcano)	3.92	3.88	88%	27%	3.84	91%	31%
LINKIN PARK In The End (Warner Bros.)	3.91	3.88	97%	46%	3.80	96%	48%
NICKELBACK Too Bad (Roadrunner/IDJMG)	3.91	3.88	94%	26%	3.81	93%	25%
STAINED For You (Flip/Elektra/EEG)	3.89	3.80	92%	27%	3.73	94%	29%
HOOBASTANK Crawling In The Dark (Island/IDJMG)	3.88	3.92	89%	26%	3.74	90%	28%
DROWNING POOL Tear Away (Wind-up)	3.85	3.86	70%	12%	3.72	75%	15%
SOIL Unreal (J)	3.85	3.87	55%	7%	3.78	56%	9%
OFFSPRING Defy You (Columbia)	3.84	3.78	91%	23%	3.86	94%	23%
ADEMA The Way You Like It (Arista)	3.84	3.86	77%	16%	3.58	79%	21%
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	3.79	3.75	99%	58%	3.74	98%	57%
DEFAULT Wasting My Time (TVT)	3.73	3.67	88%	33%	3.56	90%	37%
P.O.D. Alive (Atlantic)	3.66	3.64	96%	48%	3.57	97%	52%
P.O.D. Youth Of The Nation (Atlantic)	3.65	3.67	95%	36%	3.50	97%	40%
INCUBUS Nice To Know You (Immortal/Epic)	3.62	3.51	91%	32%	3.45	91%	36%
COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	3.61	3.59	48%	10%	3.43	50%	12%
HEADSTRONG Adriana (RCA)	3.59	3.57	41%	8%	3.56	42%	9%
GRAVITY KILLS One Thing (Sanctuary/SRC)	3.54	-	40%	6%	3.39	46%	10%
CREED Bullets (Wind-up)	3.52	3.46	80%	24%	3.49	84%	27%
INJECTED Faithless (Island/IDJMG)	3.51	-	40%	8%	3.36	41%	10%
CREED My Sacrifice (Wind-up)	3.30	3.28	99%	60%	3.25	99%	59%
CUSTOM Hey Mister (Artist Direct)	3.19	3.14	57%	20%	3.07	54%	20%
KID ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)	2.83	2.73	72%	32%	2.88	80%	34%

Total sample size is 751 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

- FLAW** Whole (Republic/Universal)
Total Plays: 104, Total Stations: 19, Adds: 3
- 12 STONES** Broken (Wind-up)
Total Plays: 83, Total Stations: 14, Adds: 5
- JEREMIAH FREED** Again (Republic/Universal)
Total Plays: 80, Total Stations: 11, Adds: 1
- 3RD STRIKE** No Light (Hollywood)
Total Plays: 60, Total Stations: 27, Adds: 21
- ANDREW W.K.** Party Hard (Island/IDJMG)
Total Plays: 56, Total Stations: 8, Adds: 2
- FLYING TIGERS** Maybe (Atlantic)
Total Plays: 54, Total Stations: 16, Adds: 6
- QUARASHI** Stick 'Em Up (Time Bomb/Columbia)
Total Plays: 53, Total Stations: 14, Adds: 5
- ONESIDEZERO** Instead Laugh (Maverick/WB)
Total Plays: 43, Total Stations: 7, Adds: 0
- BREAKING POINT** One Of A Kind (Wind-up)
Total Plays: 39, Total Stations: 14, Adds: 10
- LENNON** Brake Of Your Car (Arista)
Total Plays: 38, Total Stations: 6, Adds: 0

Songs ranked by total plays

Indicator

Most Added.

- 3RD STRIKE** No Light (Hollywood)
- EARSHOT** Get Away (Warner Bros.)
- 12 STONES** Broken (Wind-up)
- FLAW** Whole (Republic/Universal)
- BREAKING POINT** One Of A Kind (Wind-up)
- DISHWALLA** Somewhere In The Middle (Immergent)
- TOMMY LEE** Hold Me Down (MCA)
- GOO GOO DOLLS** Here Is Gone (Warner Bros.)
- STATIC-X** Cold (Warner Bros.)

Reporters

WQBK/Albany, NY * PD/M: Dave Hill 5. SLIM 41 "Motivation" BREAKING POINT "Kind" BUSH "Intelligence" TOMMY LEE "Hud"	KRQR/Chico, CA PD/M: Dain Sandoval 3RD STRIKE "Light"	WVBN/Flint, MI * PD: Brian Boddow MD: Tony LaBrie BLACK LABEL SOCIETY "Breed" GRAVITY KILLS "Thug" REVELLE "Inside"	WQXA/Harrisburg, PA * PD: Claudine DeLorenzo MD: Nixon No Adds	WGIR/Manchester, NH MD: Meegan Collier STATIC-X "Cold" KULTIVATORS "Joint" 3RD STRIKE "Light"	WNPL/Nashville, TN * 12 STONES "Broken" GOO GOO DOLLS "Here"	KORB/Quad Cities, IA-IL * OM: Danny Sullivan PD: Darren Pitra 13. DROWNING POOL "Tall" 12. DAVID DRAWMAN "Forsaken" 6. REVELLE "Inside" 5. ANDREW W.K. "Party" 2. EARSHOT "Get" 12 STONES "Broken" GOO GOO DOLLS "Here"	KIDZ/San Diego, CA * Dir/Prog: Jim Richards PD: Shauna Moran APD/M: Sharon Leder No Adds	WLXZ/Springfield, MA * PD: Scott Laudani MD: Tride 3RD STRIKE "Light" SWITCHED "Inside"
KZRX/Amarillo, TX PD/M: Eric Slayter 12 STONES "Broken" GOO GOO DOLLS "Here"	KILO/Colorado Springs, CO * PD: Ross Ford APD: Matt Gentry KULTIVATORS "Joint" 3RD STRIKE "Light"	KRZR/Fresno, CA * OM: E. Curtis Johnson BREAKING POINT "Kind"	WCCC/Hartford, CT * PD: Michael Picozzi APD/M: Mike Karolyi SLIPNOT "Pique"	WZTA/Miami, FL * OM: Gregg Steele APD/M: Lee Daniels No Adds	WNOR/Norfolk, VA * PD: Harvey Kolan APD/M: Tim Parker BREAKING POINT "Kind" FLYING TIGERS "Maybe" SLIPNOT "Pique"	KURQ/San Luis Obispo, CA PD/M: Adam Burnes COURSE OF NATURE "Sun" REVELLE "Inside"	KZRO/Springfield, MO OM: Dave DeFranco MD: George Spankmeister 3RD STRIKE "Light" PRESSURE 4-5 "Meat"	KZQR/Springfield, MO OM: Dave DeFranco MD: George Spankmeister 3RD STRIKE "Light" PRESSURE 4-5 "Meat"
WXXW/WXIA/Asheville-Green Bay, WI * PD/M: Guy Dark 12 STONES "Broken" GOO GOO DOLLS "Here"	WBZC/Columbus, OH * PD: Neil Fish APD/M: Ronni Hunter EARSHOT "Get" FLYING TIGERS "Maybe" TOMMY LEE "Hud"	WRQC/Ft. Myers, FL * PD: Kyle Brooks MD: Fritz 4. 3RD STRIKE "Light" REVELLE "Inside"	WAMX/Huntington, WV PD/M: Paul Ostlund 1. BLACK LABEL SOCIETY "Breed" TOMMY LEE "Hud" FLAW "Whole"	WLUM/Milwaukee, WI * OM: Chris Moreau 14. 3RD STRIKE "Light" 6. GOO GOO DOLLS "Here" PRESSURE 4-5 "Meat"	KROC/Omaha, NE * PD: Tim Sheridan MD: Jon Terry 4. 3RD STRIKE "Light" EARSHOT "Get"	KDOT/Reno, NV * PD: Jave Patterson MD: Martha Davis No Adds	KTUX/Shreveport, LA * OM: Dale Baird PD/M: Paul Cannell No Adds	WYZR/Tallahassee, FL PD: Jeff Horn APD/M: B.C. EARSHOT "Get"
WCHZ/Augusta, GA * OM: Harley Drew PD/M: Chuck Williams 3RD STRIKE "Light" QUARASHI "Stick"	KEGL/Dallas-Ft. Worth, TX * PD: Duane Doherty APD: Chris Ryan MD: Cindy Scull No Adds	WBYR/Ft. Wayne, IN * OM: Jim Fox No Adds	KQRC/Kansas City, MO * PD: Neal Mirsky APD/M: Don Jantzen 5. TENACIOUS D "Tribe" BREAKING POINT "Kind"	WLZR/Milwaukee, WI * PD: Keith Hastings MD: Marlynn Mee BREAKING POINT "Kind" SWITCHED "Inside"	WJRR/Orlando, FL * PD: Pat Lynch MD: Dickerman 2. STATIC-X "Cold" 2. WHITE STRIPES "Feel" 3RD STRIKE "Light"	KDOW/Rochester, NY * PD: Erick Anderson MD: Don Vincent 1. SANITARIUM "Lubbers" 3RD STRIKE "Light" HEADSTRONG "Adriana"	WRBR/South Bend, IN PD/M: Mark McGill 3RD STRIKE "Light" BREAKING POINT "Kind"	WXTB/Tampa, FL * OM: Brad Hardin PD: Rick Schmidt APD: Carl Harris MD: Laura Phillips PUDDLE OF MUDD "Dirt" SEVENUST "Again"
KRAB/Bakersfield, CA * PD/M: Danny Spinks 7. FAMILIAR 48 "Question" 5. BREAKING POINT "Kind" 9. INJECTED "Fairness" 4. COURSE OF NATURE "Sun"	KBPI/Denver-Boulder, CO * PD: Bob Richards APD/M: Willie B. 1. GRAVITY KILLS "Thug" DAVID DRAWMAN "Forsaken"	WRUF/Gainesville-Ocala, FL * PD: Harry Guscott MD: Ryan North 3RD STRIKE "Light" DEFAULT "They" FLYING TIGERS "Maybe"	WJXQ/Lansing, MI * OM: Bob Olson MD: Kevin Conrad FAMILIAR 48 "Question" SEVENUST "Again" 3RD STRIKE "Light"	KXXR/Minneapolis, MN * OM: Dave Hamilton PD: Wade Linder MD: Pablo 1. TOMMY LEE "Hud" 3RD STRIKE "Light" DAVID DRAWMAN "Forsaken" FLAW "Whole" JEREMIAH FREED "Again"	WTKX/Pensacola, FL * Dir/Prog: Joel Sampson APD/M: Mark "The Shark" Dyba No Adds	KRXQ/Sacramento, CA * Stn. Mgr: Curtiss Johnson PD: Pat Martin MD: Paul Marshall 6. 3RD STRIKE "Light" 5. SWITCHED "Inside"	KHTQ/Spokane, WA * OM: Brew Michaels PD: Ken Richards MD: Barry Bennett 1. 3RD STRIKE "Light" BREAKING POINT "Kind" TOMMY LEE "Hud"	KRTD/Tulsa, OK * PD: Chris Kelly APD: Kelly Garrett 4. TOMMY LEE "Hud" DAVID DRAWMAN "Forsaken" FLYING TIGERS "Maybe"
WIYY/Baltimore, MD * PD: Rick Strauss APD/M: Rob Heckman 3. INJECTED "Fairness" 3RD STRIKE "Light" DOPE "Away"	KAZR/Des Moines, IA * PD: Sean Elliott MD: Jo Michaels 2. SWITCHED "Inside" 3RD STRIKE "Light" FLYING TIGERS "Maybe"	WKLG/Grand Rapids, MI * OM: Tony Gates PD/M: Mark Feurie APD/M: Tom Slavrou 1. TOMMY LEE "Hud" QUARASHI "Stick" SLIPNOT "Pique"	KOMP/Las Vegas, NV * PD: John Griffin MD: Big Marty SYSTEM OF A DOWN "Toxicity"	KMRQ/Modesto, CA * PD/M: Jack Paper APD: Matt Foley 3RD STRIKE "Light" PRESSURE 4-5 "Meat" SEVENUST "Again"	WIXO/Peoria, IL PD/M: Matt Bahan 3RD STRIKE "Light" DISHWALLA "Middle"	WKQZ/Saginaw, MI * PD: Hunter Scott APD: Sean Kelly MD: Todd Kangas 3. 3RD STRIKE "Light" BREAKING POINT "Kind" FLYING TIGERS "Maybe" QUARASHI "Stick" SLIPNOT "Pique"	WQLZ/Springfield, IL MD: Michael T. 3RD STRIKE "Light" BREAKING POINT "Kind"	KICT/Wichita, KS * PD: D.C. Carter MD: R.J. Davis TOMMY LEE "Hud"
WCPR/Biloxi-Gulfport, MS * OM: Kenny Vest PD: Scot Fox APD: Wayne Watkins MD: Mitch Cry 3RD STRIKE "Light" BUSH "Intelligence" PRESSURE 4-5 "Meat" GOO GOO DOLLS "Here"	WRIF/Detroit, MI * OM: Doug Podell APD/M: Troy Hanson EARSHOT "Get"	WZDR/Green Bay, WI PD: Roxanne Steele SWITCHED "Inside"	KIBZ/Lincoln, NE PD: E.J. Marshall APD: Sparky MD: Samantha Knight 3RD STRIKE "Light"	WRAT/Monmouth-Ocean, NJ * PD: Carl Craft APD/M: Robyn Lane 3RD STRIKE "Light"	WYSP/Philadelphia, PA * OM: Tim Sabeen MD: Nancy Palumbo 1. EARSHOT "Get"	WZBH/Salisbury, MD PD: Shawn Murphy APD: John Glassman MD: Miki Hunter 3RD STRIKE "Light" DOWN "Displaced"	KUPD/Phoenix, AZ * PD: J.J. Jeffries MD: Larry McFelle BREAKING POINT "Kind"	KISS/San Antonio, TX * OM: Virgil Thompson PD: Kevin Vargas MD: C.J. Cruz 3RD STRIKE "Light" EARSHOT "Get"
WAAF/Boston, MA * PD: Dave Douglas MD: Mike Brangiforte FLAW "Whole"	WGBF/Evansville, IN OM/MD: Mike Sanders APD/M: Fatboy EARSHOT "Get" 12 STONES "Broken" 3RD STRIKE "Light"	WXQR/Greenville, NC * PD: Brian Rickman APD: Wes Adams 12 STONES "Broken" ANDREW W.K. "Party" BREAKING POINT "Kind" GLADYSS PATCHES "Vanishing" QUARASHI "Stick" SLIPNOT "Pique"	KFMX/Lubbock, TX OM: Wes Nessmann EARSHOT "Get" FLAW "Whole" DISHWALLA "Middle"	WKZQ/Myrtle Beach, SC PD: Brian Rickman APD/M: Charley QUARASHI "Stick" ANDREW W.K. "Party" 12 STONES "Broken" WHITE STRIPES "Feel" GLADYSS PATCHES "Vanishing"	KJFD/Portland, OR * PD: Dave Numme APD/M: Al Scott 2. FLAW "Whole"			
WRXR/Chattanooga, TN * PD: Bonner MD: Dave Spain QUARASHI "Stick"	WRCQ/Fayetteville, NC * PD/M: Aaron Roberts 14. EARSHOT "Get" 12 STONES "Broken" GOO GOO DOLLS "Here"	WTPT/Greenville, SC * PD/M: Mark Hendrix 3RD STRIKE "Light"	WJJO/Madison, WI * PD: Randy Hawke APD/M: Blake Patton DROWNING POOL "Tear"					

* Monitored Reporters
73 Total Reporters

56 Total Monitored

17 Total Indicator

No Longer An Indicator Reporter (1):
KFMF/Chico, CA

Active Rock Playlists

MARKET #5

KEGL/Dallas-Ft. Worth
Clear Channel
(972) 991-1029
Doherty/Ryan/Scully
12+ Cumc 399,300



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
34	35	35	STAIN'D/For You	7455
33	35	35	PUDDLE OF MUDD/Blurry	7455
32	34	34	DROWNING POOL/Bodies	7242
32	34	34	LINKIN PARK/In The End	7242
23	26	26	ROB ZOMBIE/Never Gonna Stop...	5538
25	25	25	GODSMACK/Stand Alone	5325
23	24	24	DEFAULT/Wasting My Time	5112
22	24	24	DROWNING POOL/Tear Away	4686
22	24	24	NICKELBACK/Too Bad	4686
24	19	19	TOOL/Lateralus	4047
17	16	16	SYSTEM OF A DOWN/Chop Suey	3408
15	15	15	KID ROCK/Lonely Road Of Faith	3195
13	14	14	ADEMA/The Way You Like It	2982
12	13	13	CREED/Bullets	2769
11	13	13	DISTURBED/Down With...	2769
11	13	13	PUDDLE OF MUDD/Control	2769
9	12	12	SYSTEM OF A DOWN/Toxicity	2556
9	12	12	NICKELBACK/How You Remind Me	2556
15	11	11	P.O.D./Youth Of The Nation	2343
7	11	11	HEADSTRONG/Adriana	2343
10	10	10	DISTURBED/Supply	2130
11	10	10	GRAVITY KILLS/One Thing	2130
8	10	10	FU MANCHU/Squash That Fly	2130
9	9	9	ILL NINO/What Comes Around	1917
13	9	9	INJECTED/Faithless	1917
8	9	9	GODSMACK/Greed	1917
7	8	8	GODSMACK/Awake	1704
2	8	8	DOWN/Beautifully	1704
14	8	8	LEWIS W/DURST/Outside	1704
4	7	7	LINKIN PARK/Crawling	1491

MARKET #6

WYSP/Philadelphia
Infinity
(215) 625-9460
Sabean/Palumbo
12+ Cumc 828,700



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
46	45	45	DISTURBED/Down With...	19035
38	44	44	PUDDLE OF MUDD/Blurry	18612
46	43	43	TOOL/Lateralus	18189
47	43	43	LINKIN PARK/In The End	18189
18	22	22	HOBBASTANK/Crawling In The Dark	9306
19	21	21	INCUBUS/Nice To Know You	8883
20	21	21	NICKELBACK/Too Bad	8883
19	20	20	GODSMACK/Stand Alone	8460
15	19	19	KID ROCK/Lonely Road Of Faith	8037
17	18	18	STAIN'D/For You	7614
17	18	18	CREED/Bullets	7614
19	17	17	FAMILIAR 48/The Question	7191
14	16	16	DEFAULT/Wasting My Time	6768
12	17	17	ROB ZOMBIE/Never Gonna Stop...	5076
12	17	17	DROWNING POOL/Tear Away	4653
10	11	11	SYSTEM OF A DOWN/Toxicity	4653
10	10	10	ADEMA/The Way You Like It	4230
6	10	10	HEADSTRONG/Adriana	4230
5	10	10	DOPE/Slipping Away	4230
7	10	10	LOSTPROPHETS/Shinobi Vs...	4230
5	9	9	REVEILLE/Inside Out...	3807
5	8	8	BLACK LABEL SOCIETY/Bleed For Me	3384
7	8	8	TOMMY LEE/Hold Me Down	3384
5	8	8	X-ECUTIONERS/It's Goin' Down	3384
5	8	8	INJECTED/Faithless	3384
5	8	8	STATIC-X/Cold	3384
14	6	6	OFFSPRING/Deny You	2538
17	5	5	OZZY OSBOURNE/Gets Me Through	2115
8	5	5	ILL NINO/What Comes Around	2115
4	5	5	TANTRIC/Breakdown	2115

MARKET #8

WAAF/Boston
Entercom
(617) 779-5400
Douglas/Brangiorre
12+ Cumc 462,400



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
37	43	43	NICKELBACK/Too Bad	12040
32	39	39	TOOL/Lateralus	10920
42	36	36	SYSTEM OF A DOWN/Toxicity	10080
33	32	32	PUDDLE OF MUDD/Blurry	8960
32	31	31	STAIN'D/For You	8680
33	31	31	DROWNING POOL/Tear Away	8680
35	30	30	DAVID DRAIMAN/Forsaken	8400
29	28	28	REVEILLE/Inside Out...	7510
30	28	28	DOPE/Slipping Away	7290
37	26	26	INCUBUS/Nice To Know You	7280
37	25	25	GODSMACK/Stand Alone	7000
20	23	23	EARSHOT/Get Away	6440
11	23	23	LINKIN PARK/In The End	6440
23	21	21	INCUBUS/It's Goin' Down	6440
26	22	22	SEVENDUST/What Comes Around	6160
21	21	21	MUSHROOMHEAD/Solitaire/Unraveling	5880
22	20	20	ILL NINO/What Comes Around	4732
18	20	20	FU MANCHU/Squash That Fly	5600
28	18	18	ROB ZOMBIE/Never Gonna Stop...	5040
18	18	18	STAIN'D/Fade	5040
3	17	17	HOBBASTANK/Crawling In The Dark	4760
18	17	17	KITTY/Run Like Hell	4760
20	16	16	GRAVITY KILLS/One Thing	4480
14	15	15	X-ECUTIONERS/It's Goin' Down	4200
14	15	15	SLIPKNOT/My Plague	4200
16	15	15	STATIC-X/Cold	4200
9	15	15	SYSTEM OF A DOWN/Chop Suey	4200
16	14	14	LOSTPROPHETS/Shinobi Vs...	3920
16	14	14	SOUL/Unreal	3920
16	14	14	HEADSTRONG/Adriana	3920

MARKET #10

WRIF/Detroit
Greater Media
(248) 547-0101
Podehl/Hanson
12+ Cumc 552,600



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
34	34	34	PUDDLE OF MUDD/Blurry	12376
33	34	34	DEFAULT/Wasting My Time	12376
33	34	34	LINKIN PARK/In The End	12376
37	33	33	STAIN'D/For You	12012
27	27	27	CREED/Bullets	9828
20	23	23	INCUBUS/Nice To Know You	8372
20	22	22	GODSMACK/Stand Alone	8008
22	22	22	TOMMY LEE/Hold Me Down	8008
12	21	21	ROB ZOMBIE/Never Gonna Stop...	7644
19	19	19	OZZY OSBOURNE/Racing Hell	6916
29	19	19	NICKELBACK/Too Bad	6916
16	17	17	INJECTED/Faithless	6188
13	14	14	CUSTOM/Hey Mister	5096
13	13	13	SOUL/Unreal	4732
11	13	13	ADEMA/The Way You Like It	4732
12	13	13	REVEILLE/Inside Out...	4732
12	13	13	DAVID DRAIMAN/Forsaken	4732
19	12	12	OFFSPRING/Deny You	4368
14	12	12	KITTY/Run Like Hell	4368
13	11	11	GRAVITY KILLS/One Thing	4004
11	10	10	P.O.D./Youth Of The Nation	3640
7	10	10	NICKELBACK/How You Remind Me	3640
7	10	10	DISTURBED/Down With...	3640
6	8	8	3 DOORS DOWN/Kryptonite	2912
7	8	8	3 DOORS DOWN/Loser	2912
7	8	8	TOOL/Schism	2912
11	8	8	CREED/My Sacrifice	2912
7	7	7	P.O.D./Alive	2548

MARKET #12

WZTA/Miami
Clear Channel
(954) 862-2000
Steele/Daniels
12+ Cumc 296,100



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
42	43	43	STAIN'D/For You	6020
33	41	41	PUDDLE OF MUDD/Blurry	5740
44	38	38	LINKIN PARK/In The End	5320
23	38	38	INCUBUS/Nice To Know You	5320
32	37	37	HOBBASTANK/Crawling In The Dark	5180
37	33	33	DEFAULT/Wasting My Time	4620
17	29	29	DISTURBED/Down With...	4060
20	29	29	P.O.D./Youth Of The Nation	2800
20	29	29	NICKELBACK/Too Bad	2800
19	19	19	P.O.D./Alive	2660
20	19	19	CREED/Bullets	2660
22	19	19	SYSTEM OF A DOWN/Chop Suey	2660
18	18	18	SYSTEM OF A DOWN/Toxicity	2520
19	18	18	ADEMA/The Way You Like It	2520
18	18	18	NICKELBACK/How You Remind Me	2520
15	18	18	HEADSTRONG/Adriana	2520
16	18	18	ROB ZOMBIE/Never Gonna Stop...	2520
17	16	16	JIMMY EAT WORLD/The Middle	2380
16	16	16	GODSMACK/Stand Alone	2240
17	16	16	X-ECUTIONERS/It's Goin' Down	2240
15	15	15	APEX THEORY/Shihh... (Hope Diggy)	2100
7	15	15	DASHBOARD... Screaming...	2100
7	15	15	ALIEN ANT FARM/Smooth Criminal	2100
15	15	15	GODSMACK/Awake	2100
6	15	15	TOOL/Schism	2100
12	15	15	STAIN'D/Fade	2100
11	15	15	INJECTED/Faithless	2100
11	14	14	EARSHOT/Get Away	1960
10	14	14	GODSMACK/Greed	1960
7	13	13	LIMP BIZKIT/My Way	1820

MARKET #15

KUPD/Phoenix
Sandusky
(480) 345-5921
Jeffries/McFetie
12+ Cumc 277,700



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
37	43	43	NICKELBACK/Too Bad	6665
38	29	29	PUDDLE OF MUDD/Blurry	4495
41	27	27	LINKIN PARK/In The End	4185
22	25	25	STAIN'D/For You	3875
21	25	25	INCUBUS/Nice To Know You	3875
23	25	25	GODSMACK/Stand Alone	3565
22	20	20	HOBBASTANK/Crawling In The Dark	3100
14	20	20	ROB ZOMBIE/Never Gonna Stop...	3100
24	18	18	DEFAULT/Wasting My Time	2790
14	17	17	CREED/Bullets	2635
6	17	17	STATIC-X/Cold	2635
14	15	15	SOUL/Unreal	2325
12	14	14	P.O.D./Alive	2170
15	13	13	COURSE OF NATURE/Caught In The Sun	2015
13	13	13	SEVENDUST/Live Again	2015
17	13	13	ADEMA/The Way You Like It	2015
12	12	12	PAPA ROACH/Last Resort	1860
9	12	12	PUDDLE OF MUDD/Control	1860
12	12	12	EARSHOT/Get Away	1860
10	11	11	A PERFECT CIRCLE/Judith	1705
10	11	11	INCUBUS/Drive	1705
9	11	11	TOOL/Schism	1705
10	10	10	METALLICA/Disappear	1550
9	9	9	GRAVITY KILLS/One Thing	1395
6	9	9	LINKIN PARK/Crawling	1395
9	9	9	NICKELBACK/How You Remind Me	1395
5	9	9	LINKIN PARK/One Step Closer	1395
5	9	9	GODSMACK/Awake	1395
13	8	8	3 DOORS DOWN/Loser	1240

MARKET #16

KXXR/Minneapolis
ABC
(612) 617-4000
Linder/Pablo
12+ Cumc 334,400



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
39	37	37	P.O.D./Youth Of The Nation	7881
32	36	36	HOBBASTANK/Crawling In The Dark	7668
31	35	35	DEFAULT/Wasting My Time	7455
37	32	32	PUDDLE OF MUDD/Blurry	6816
35	30	30	STAIN'D/For You	6390
27	29	29	OFFSPRING/Deny You	6177
20	22	22	NICKELBACK/Too Bad	4686
20	21	21	LINKIN PARK/In The End	4473
29	21	21	INCUBUS/Nice To Know You	4473
28	21	21	ROB ZOMBIE/Never Gonna Stop...	4473
27	20	20	DISTURBED/The Game	4260
18	20	20	LOCAL H/Half Life	4260
19	18	18	GODSMACK/Stand Alone	3834
18	16	16	GRAVITY KILLS/One Thing	3408
14	16	16	SYSTEM OF A DOWN/Chop Suey	3408
9	15	15	LINKIN PARK/Crawling	3195
9	15	15	STAIN'D/Fade	3195
19	14	14	INJECTED/Faithless	2982
18	14	14	REVEILLE/Inside Out...	2982
15	14	14	SYSTEM OF A DOWN/Toxicity	2982
9	13	13	INCUBUS/It's Goin' Down	2769
16	18	18	PAPA ROACH/Last Resort	2769
14	13	13	CREED/Bullets	2769
14	13	13	KID ROCK/Lonely Road Of Faith	2769
10	12	12	DROWNING POOL/Bodies	2556
9	12	12	TANTRIC/Breakdown	2556
21	12	12	FOO FIGHTERS/The One	2556
9	11	11	NICKELBACK/How You Remind Me	2343
10	11	11	COURSE OF NATURE/Caught In The Sun	2343
13	11	11	LOSTPROPHETS/Shinobi Vs...	2343

MARKET #17

KIOZ/San Diego
Clear Channel
(619) 292-2000
Moran/Leider
12+ Cumc 331,600



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	28	28	P.O.D./Youth Of The Nation	5572
25	28	28	DISTURBED/Down With...	5572
21	27	27	SYSTEM OF A DOWN/Chop Suey	5373
28	25	25	STAIN'D/For You	4975
23	24	24	TOOL/Lateralus	4776
20	22	22	LINKIN PARK/Runaway	4378
15	19	19	GODSMACK/Stand Alone	3781
18	18	18	TOOL/Schism	3781
17	18	18	NICKELBACK/Too Bad	3582
15	17	17	ROB ZOMBIE/Never Gonna Stop...	3383
16	16	16	HOBBASTANK/Crawling In The Dark	3184
13	16	16	DEFAULT/Wasting My Time	3184
12	16	16	APEX THEORY/Shihh... (Hope Diggy)	3184
17	15	15	DISTURBED/The Game	2985
19	15	15	ADEMA/Giving In	2985
14	14	14	CREED/Bullets	2786
11	11	11	LOCAL H/Half Life	2189
7	11	11	ADEMA/The Way You Like It	2189
4	11	11	EARSHOT/Get Away	2189
12	10	10	GRAVITY KILLS/One Thing	2189
13	9	9	TOOL/Parabola	1990

ON THE RECORD

With
C.J. Cruz
MD, KISS/San Antonio

I really love the new Tommy Lee and Headstrong. I couldn't wait to get Headstrong on the radio station, because we knew it was going to work. The phones are starting to kick in now, and I'm hoping it's a story that will continue to grow for us. Tommy Lee's "Hold Me Down" just seemed to come out of nowhere, considering his previous work as Methods Of



Mayhem. This sounds like he's doing something from the heart. It sounds great, and it's nice to know that he does so much on the record — I'm anxious to hear the whole thing. • Incubus do something on the album, and Tommy covers David Bowie's "Fame." The first time I heard "Hold Me Down," I couldn't believe it was Tommy Lee. It was great. I couldn't stop listening, and the phones were immediate on it. When you have someone like

Tommy Lee who was part of Mötley Crüe — a heritage rock band — and who is in and out of rock news, doing his crazy stuff, living the total rock 'n' roll lifestyle, married to Heather Locklear and then Pamela Anderson and going through tumultuous years, his name is always out there. He's a true celebrity. • Then you hear the record, and it sounds like it's truly him. It's not like it was mastered somewhere else or that he just dropped in his part. It sounds like it's totally his project, and that's the most exciting thing about it. It's the heart and soul of Tommy Lee. • David Draiman is also huge. It's cool that we have such a wide spectrum in Rock right now, between Nickelback, Rob Zombie, David Draiman, Tommy Lee and Hoobastank. It's really a fun time for Rock radio.

Just five months after their record's release, Atlantic's **P.O.D.** reached a new orbit last month with the RIAA double-Platinum certification of *Satellite* ... They can't be stopped: **Default's** debut, *The Fallout* (TVT) is already Gold on the basis of the first single, "Wasting My Time." The sales numbers are sure to keep rising, with the next single, "Deny," going for adds next week and touring slots for the band with Bush in March and Nickelback in April ... I went to Hollywood's showcase for **3rd Strike** and was excited by how good this band is live. First thing the next morning "No Light" was echoing in my mind. Twenty-one Actives make it No. 1 Most Added, and they are off to the races ... Wind-up's **Breaking Point** are making waves with "One of a Kind," as 10 Actives and five Rocks add it this week ... Warner Bros. is kicking it up, as **The Goo Goo Dolls** land in the No. 1 Most Added slot at Rock with 16 stations. "Here Is Gone" also picks up six Actives ... **Tommy Lee** continues to make his presence known as this MCA star ensures there is *Never a Dull Moment* in his life. Seven Rocks, seven Actives add to the action on "Hold Me Down." **MAX PIX: BREAKING POINT One Of A Kind (Wind-up)**



— Cyndee Maxwell, Active Rock/Rock Editor

Contributing Stations/Shows

WQBK/Albany, NY
KZRR/Albuquerque, NM
KWHL/Anchorage, AK
WPXC/Cape Cod, MA
KEGL/Dallas, TX
KBPI/Denver, CO
KAZR/Des Moines, IA
KLAQ/El Paso, TX
WRQC/Ft. Myers, FL
WKLG/Grand Rapids
WXQR/Greenville, NC

KIBZ/Lincoln, NE
WTFX/Louisville, KY
KFMX/Lubbock, TX
KXXR/Minneapolis, MN
WBAB/Nassau-Suffolk, NY
WJRR/Orlando, FL
KATT/Oklahoma City, OK
WYSP/Philadelphia, PA
KUPD/Phoenix, AZ
WHEB/Portsmouth, NH
WHJY/Providence, RI

KDOT/Reno, NV
KRXQ/Sacramento, CA
KBER/Salt Lake City, UT
KIOZ/San Diego, CA
KXFX/Santa Rosa, CA
KLPX/Tucson, AZ
Harddrive
L.A. Lloyd's Rock 30
Pile Driver
Tour Bus Radio

active INSIGHT

ARTIST: **Breaking Point**

LABEL: **Wind-up**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

It always helps to have big, burly friends, the kind who can back you up if some drunk frat boys get belligerent after you whup them at pool. For upcoming rock bands, having a pro wrestler in your corner is great for different reasons. Given the overlap between rock and wrestling, any group providing the entrance theme for a WWF wrestler could be headlining the same arenas the big boys fight in. For Wind-up artists **Breaking Point**, the rock and wrestling tag team is sure to pay off.

Currently, the Memphis foursome's energetic song "One of a Kind" is blaring in arenas nationwide anytime high-flying WWF star Rob Van Dam struts down the ramp. Couple that with mass TV exposure thanks to popular WWF shows like *Raw* and *Smackdown*, and Breaking Point could be breaking big soon. The track has been stripped into their debut album, *Coming of Age*. But though the group is gaining exposure through pro wrestling's head-splitting antics, BP's music is also melodic and mainstream enough for the *Dawson's Creek* crowd to enjoy — perhaps a very special episode where Pacey gets loaded with the Jagermeister girls at the local rock venue or something.

Anyone rocking out to Creed or the like will find everything they're looking for on *Coming of Age*. Justin Rimer provides the big riffs and polished leads that make the fists pump, while



Breaking Point

bassist Greg Edmondson and drummer Jody Abbott keep toes tapping with driving rhythms. Brett Erickson's robust vocals do justice to the strong melodies found on tracks like "Falling Down" and "Phoenix." Adding a little extra kick is fellow Memphis homeboy and Saliva frontman Josey Scott, who provides a rap on the driving "Brother."

After cutting an eight-song demo, the group received a big boost from WMFS/Memphis, where then-air personality Dave Clapper began playing BP on his *Locals Only* show. Steady requests led PD Rob Cressman to focus on the song "27," which quickly became the No. 1-requested song at the station. The airplay led to sold-out shows and, soon enough, a deal with Wind-up was signed. With "One of a Kind" in the wrestling ring, championship Gold could be in the cards for this young act. Furthermore, "27" is also on *The Scorpion King* soundtrack, which stars pro wrestler The Rock. With friends like these, who needs bodyguards?

R&R Top 20 Specialty Artists

March 15, 2002

- DOWN** (*Elektra/EEG*) "Beautifully Depressed," "The Seed"
- BLACK LABEL SOCIETY** (*Spitfire*) "Bleed For Me," "Lords of Destruction"
- QUEEN OF THE DAMNED** (*Reprise/WB*) "Forsaken," "Cold"
- HATEBREED** (*Universal*) "I Will Be Heard," "Perseverance"
- MEGADETH** (*Sanctuary/SRG*) "Peace Sells...," "Hangar 18"
- PRO-PAIN** (*Spitfire*) "Down For The Cause," "Gone Fishin'"
- 3RD STRIKE** (*Hollywood*) "Flow Heat," "No Light"
- CANNIBAL CORPSE** (*Metal Blade*) "Pit Of Zombies," "Hatchet To Head"
- FIVE POINTE O** (*Roadrunner/IDJMG*) "Double X Minus," "Untitled"
- 36 CRAZYFISTS** (*Roadrunner/IDJMG*) "Turns To Ashes," "Bury Me..."
- ENTOMBED** (*Koch*) "I For An Eye," "Chief Rebel Angel"
- EARSHOT** (*Warner Bros.*) "Get Away," "Misery"
- HEADSTRONG** (*RCA*) "Adriana," "Open Season"
- MUSHROOMHEAD** (*Universal*) "Solitaire/Unraveling," "Before I Die"
- SLIPKNOT** (*Roadrunner/IDJMG*) "My Plague," "Everything Ends"
- BRICK BATH** (*Pavement*) "Bone Dry," "Sick Of You"
- ANGEL DUST** (*Century Media*) "Inhuman," "The Human Bondage"
- ROB ZOMBIE** (*Geffen/Interscope*) "Never Gonna Stop," "Dead Girl Superstar"
- LOST PROPHETS** (*Columbia*) "The Fake Sound...," "Five Is A..."
- KMFDM** (*Metropolis*) "Preach/Pervert," "Dirty"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.



JOHN SCHOENBERGER

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A Fresh Sound For Today

□ Raul Malo, former leader of The Mavericks, steps out on his own

Have you ever been involved in something and eventually realized that there was little left to achieve? Perhaps those were the feelings that **Raul Malo** was grappling with when he decided that it was time to leave The Mavericks. The Miami-based band had a 10-year run that produced four albums, earned two Academy of Country Music Awards, two Country Music Association Awards and a Grammy and sold a total of 4 million albums worldwide

When you think about it, The Mavericks defied the odds by hitting it big. From the start they always went against the grain. "It was accidental, really," says Malo. "The Mavericks started out because we loved rockabilly, Johnny Cash, Marty Robbins and all that American roots music. If you think about it, most of those artists melded a variety of styles in their own rights, so we gravitated toward that brand of country music. The other reason I think we leaned that way is because nobody else in Miami was playing that stuff.

"We were punks in a way, just buckin' the system. It was hilarious. We cut our teeth playing at just about any bar or punk club we could find. The country bars and cowboy discos only wanted cover bands, and we wanted to play our own stuff, so we were often playing with rock bands. Hell, we were doing gigs with Marilyn Manson! We actually had the same manager at the time."

They eventually recorded and released their own eponymous debut, which caught the attention of Nashville and led to a deal with MCA. Right from the start their sound was atypical of the Nashville music machine, but, once again, they managed to defy the system and enjoyed many years of success.

"As you know, we finally caught on in Nashville and had a really good run," Malo says. "But at some point I wanted to step out on my own and explore music on a broader level. That's not to say that we won't get together again to do an album — that option is open. We had a lot of fun, and we all still like each other."

Building On A Legacy

The Mavericks were known for two things: Their ability to take traditional country and American roots styles and give them a fresh, appealing update, and for the amazing songwriting and vocal prowess of Malo, the band's leader.

Music has always been a part of Malo's life. Growing up in Miami, his home was a clearinghouse for musical styles ranging from his Cuban-born father's Latin preferences to the more structured musical traditions of his mother, who was a classical pia-



Raul Malo

nist. Malo also gained an appreciation for classic artists such as Frank Sinatra, Elvis Presley, Tony Bennett and Sam Cooke.

Add to that the popular music of the time, and you have someone who was steeped in many styles of music. "My parents taught me to listen to music without prejudice," Malo says. "But at the same time they were able to respect my records — even The Clash and Sex Pistols."

Shortly after The Mavericks broke up Malo was invited to collaborate with members of the L.A.-based bands Los Lobos and Ozomatli. Under the guidance of producer Steve Berlin, the project would eventually be known as Los Super Seven. "The Los Super Seven project can certainly be viewed as a bridge for me from The Mavericks to my solo career," Malo says. "In fact, that album served as a catalyst for my own project.

"Working with Steve Berlin and [arranger] Alberto Salas was a real eye-opener for me — a musical awakening, I guess. Plus, the creative process between the other players and getting to sing in Spanish was also invigorating. It was all about the love of making music and not being guided by any particular commercial expectation."

It comes down to trying to make the best album you can and hoping for the best, according to Malo. "[Los Super Seven's album] *Canto* found its way into people's homes somehow and was regarded by critics as a triumph," he says.

"In addition, the support from public and Americana radio was amazing. That stuff gives you hope that if you make a quality album that's not obviously calculated, it can still reach some level of recognition and success."

It was during those sessions that Malo realized he wanted Berlin and Salas to be involved with his own solo outing. "Certainly, I was ready to return to my roots, especially all the Latin influences, but I felt this album could also represent where I am heading," Malo says.

"You evolve as a musician, and you grow as a person, and, hopefully, you do something that's different from what you've done before. That's where I'm at right now. I don't think the Mavericks could have done this album — nor should they have. I needed to be in a different mind-set and needed a whole new group of players and producers to achieve the goals I had in mind."

Group Synergy

The most obvious influences on Malo's new album, *Today*, are of Latin origin, but it's not as straightforward as it may seem. There are many different styles and rhythms, some of which are hybrids that also include pop and rock 'n' roll elements. For those not fluent in Latin music, it may be difficult to appreciate the experimentation that took place during the recording of the album.

"Working with Steve Berlin and Alberto Salas was a real eye-opener for me — a musical awakening, I guess."

"I must say that I don't know all the Latin styles and formulas either," Malo admits. "I just know what I like and what feels good to play. To me, if a cumbia beat blends with an English lyric and some rock bass line, so be it. Sometimes that went against what you do traditionally, but that was OK. We meant to try out new ideas and sounds. The combination of all of our influences was a good thing.



IT WAS COLD!

So said Higher Octave/Virgin artist Raul Malo during a visit and in-studio performance at WDET/Detroit. Pictured here are (l-r) WDET MD Martin Bandyke and Malo.

"Some of the things we achieved were almost by accident, but that was what was most fun about making this record. I remember Alberto — who is very much a traditionalist — telling us more than once, 'Wait a minute, you can't do it that way!' And Steve and I would say, 'Well, we do today.' By the same token, we would go his way when there was a question of something that we weren't quite as familiar with as he was."

They were also lucky to have great players involved, including Reuben Estrada (drums), Michito Sanchez (percussion), Rene Camacho (bass), Ramon Stagnaro (guitar, tres), Luis Eric Gonzalez (trumpet), Arturo Velasco (trombone) and Pedro Eustache (sax), along with Malo on guitar and Berlin and Salas on keys.

"I had never been in a situation where I was the worst musician in the bunch," Malo notes. "It also helped in trying to get the idea of a song across. It wasn't long before they were taking my musical ideas to entirely new levels. It ended up that I just shut up and sang because I knew that was the only thing they couldn't do. Every time we'd go back to the recording booth after a take, I was like, 'Geez, forget about it. These guys are good!'"

More Than One Side

In spite of the preponderance of Latin-influenced material on the album, Malo sings in both English and Spanish. To him, it was a matter of what was best for the song and not necessarily because of potential radio airplay. "It really depended on the song," he says. "Obviously, Spanish is more natural for a song that has that kind of feel, but it was not automatic, especially since we were including certain other elements.

"On the other hand, we tried to translate a couple of the songs to English, and it just didn't work. It goes the other way too. We tried 'Every Little Thing About You' in Spanish, and even though it has a solid Latin groove, that didn't work either. Fortunately for me, I can sing in both languages and feel comfortable."

This natural ability to adapt to the dictates of a song comes through loud

and clear on many of the compositions. In addition to the aforementioned "Every Little Thing," Malo also uses English lyrics in the title track and "I See You," while Spanish seemed more natural for tunes like "Ya Tu Veras" and "Ocho Versos."

But Latin music was not the only guideline for *Today*. Certain timeless sounds such as Western swing, pop and lounge jazz also play a significant role in songs such as "Are We Almost There," "Since When" and Malo's duet with Shelby Lynne on "Takes Two To Tango," originally performed by Ray Charles and Betty Carter.

"Shelby and I have known each other a long time, and I feel that she's a kindred spirit," Malo says. "We've both been through the Nashville experience. Even if she hadn't reached the same success as The Mavericks in Nashville, she was always highly regarded by everyone as an amazing singer. So she packed up and went out West, did a pop record, won a Grammy and is having a great time. I hope to follow in her footsteps in some ways."

The Road Ahead

In a world where Latin artists and Latin-influenced music are hitting the mainstream, Malo has offered us a different take. Rather than travel the more packaged and predictable pop road that so many Latin artists have taken, he's decided to take all that he's learned and endeavor to break new musical ground.

Much of this influence was only hinted at during his years with The Mavericks, but Malo never strayed too far from his love of all kinds of music. As he said to me near the end of our phone conversation, "It's been a long time coming, but this album really captures who I am today."

He's headed to Europe to do press soon and hopes to be able to tour the U.S. this summer with his killer band. The title track of the album is also featured in the new Disney movie *Snow Dogs*.

For more information, you can contact Brett Merritt of Omtown/Higher Octave at 310-589-1515, or log onto www.raulmalo.com.

R&R Triple A Top 30

Powered By



March 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	ALANIS MORISSETTE Hands Clean (<i>Maverick/Reprise</i>)	590	+6	35209	8	24/0
	2	DAVE MATTHEWS BAND Everyday (<i>RCA</i>)	537	-25	37786	19	24/0
	3	PETE YORN Strange Condition (<i>Columbia</i>)	532	+53	39649	11	27/0
	4	CHRIS ISAAK Let Me Down Easy (<i>Reprise</i>)	509	+5	35317	9	26/0
	5	U2 In A Little While (<i>Interscope</i>)	471	+16	30794	9	24/0
	6	SHERYL CROW Soak Up The Sun (<i>A&M/Interscope</i>)	465	+79	37155	3	24/0
	7	CALLING Wherever You Will Go (<i>RCA</i>)	404	-26	28834	23	16/0
	8	EDDIE VEDDER You've Got To Hide Your... (<i>V2</i>)	392	+21	29279	9	23/0
	9	TRAIN She's On Fire (<i>Columbia</i>)	355	+17	26496	8	24/0
	10	JOHN MAYER No Such Thing (<i>Aware/Columbia</i>)	330	-11	32608	28	21/0
	11	TRAVIS Side (<i>Epic</i>)	317	-4	21440	16	16/0
	12	NICKELBACK How You Remind Me (<i>Roadrunner/IDJMG</i>)	314	+14	26621	18	11/0
	13	INDIGO GIRLS Moment Of Forgiveness (<i>Epic</i>)	310	+28	24168	8	21/0
	14	BONNIE RAITT I Can't Help You Now (<i>Capitol</i>)	294	+55	25426	3	21/0
	15	COLDPLAY Trouble (<i>Nettwerk/Capitol</i>)	292	-26	29245	20	21/0
	16	STARSAILOR Good Souls (<i>Capitol</i>)	285	+24	15345	7	22/2
	17	JACK JOHNSON Flake (<i>Enjoy/Universal</i>)	259	+17	19406	4	18/1
	18	CREED My Sacrifice (<i>Wind-up</i>)	247	-24	11013	18	12/0
	19	WILLIAM TOPLEY Back To Believing (<i>Lost Highway/IDJMG</i>)	239	+25	15939	14	16/0
	20	LENNY KRAVITZ Stillness Of Heart (<i>Virgin</i>)	234	+35	15072	4	20/1
	21	RYAN ADAMS Answering Bell (<i>Lost Highway/IDJMG</i>)	224	+16	16079	6	19/1
	22	NATALIE MERCHANT Build A Levee (<i>Elektra/EEG</i>)	213	+36	17239	2	21/1
	23	ROBERT BRADLEY'S BLACKWATER... Train (<i>Vanguard</i>)	197	+2	14221	6	18/0
	24	MIDNIGHT OIL Golden Age (<i>Liquid 8</i>)	186	+17	16968	4	18/0
	25	MICK JAGGER Visions Of Paradise (<i>Virgin</i>)	181	-39	11134	8	20/0
	26	PUDDLE OF MUDD Blurry (<i>Flawless/Geffen/Interscope</i>)	165	+11	4961	4	6/0
	27	DEFAULT Wasting My Time (<i>TVT</i>)	147	+10	5031	4	8/0
Debut	28	CRACKER Shine (<i>Backporch/Virgin</i>)	141	+18	12223	1	13/0
	29	GARBAGE Breaking Up The Girl (<i>Almo Sounds/Interscope</i>)	135	-29	6776	8	13/0
Debut	30	LISA LOEB Someone You Should Know (<i>Geffen/Interscope</i>)	134	+26	7791	1	13/0

27 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/3/02-3/9/02. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ELVIS COSTELLO Tear Off Your Own... (<i>Island/IDJMG</i>)	14
GOO GOO DOLLS Here Is Gone (<i>Warner Bros.</i>)	13
SHANNON MCNALLY Now That I Know (<i>Capitol</i>)	6
HEATHER NOVA Virus Of The Mind (<i>V2</i>)	3
GARRISON STARR Big Sky (<i>Back Porch/Virgin</i>)	3
STARSAILOR Good Souls (<i>Capitol</i>)	2
CARBON LEAF The Boxer (<i>Independent</i>)	2
B.R.M.C. Love Burns (<i>Virgin</i>)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GOO GOO DOLLS Here Is Gone (<i>Warner Bros.</i>)	+88
SHERYL CROW Soak Up The Sun (<i>A&M/Interscope</i>)	+79
BONNIE RAITT I Can't Help You Now (<i>Capitol</i>)	+55
PETE YORN Strange Condition (<i>Columbia</i>)	+53
ELVIS COSTELLO Tear Off Your Own... (<i>Island/IDJMG</i>)	+47
DISHWALLA Somewhere In The Middle (<i>Immergent</i>)	+44
NATALIE MERCHANT Build A Levee (<i>Elektra/EEG</i>)	+36
LENNY KRAVITZ Stillness Of Heart (<i>Virgin</i>)	+35
U2 Walk On (<i>Interscope</i>)	+29
INDIGO GIRLS Moment Of Forgiveness (<i>Epic</i>)	+28

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JEWEL Standing Still (<i>Atlantic</i>)	259
TRAIN Drops Of Jupiter (Tell Me) (<i>Columbia</i>)	235
LIFHOUSE Hanging By A Moment (<i>DreamWorks</i>)	193
INCUBUS Drive (<i>Immortal/Epic</i>)	179
FIVE FOR FIGHTING Superman (It's...) (<i>Aware/Columbia</i>)	178
RYAN ADAMS New York... (<i>Lost Highway/IDJMG</i>)	178
LENNY KRAVITZ Dig In (<i>Virgin</i>)	178
DAVE MATTHEWS BAND The Space Between (<i>RCA</i>)	157
AFRO-CELT... F/P. GABRIEL When... (<i>Real World/Virgin</i>)	151
WEEZER Island In The Sun (<i>Geffen/Interscope</i>)	150
DAVID GRAY Babylon (<i>ATO/RCA</i>)	149
MOBY F/GWEN STEFANI Southside (<i>V2</i>)	148
U2 Beautiful Day (<i>Interscope</i>)	134
JOHN MELLENCAMP Peaceful World (<i>Columbia</i>)	134
STAINED It's Been Awhile (<i>Flip/Elektra/EEG</i>)	132
JOSH JOPLIN GROUP Camera One (<i>Artemis</i>)	129
COLDPLAY Yellow (<i>Nettwerk/Capitol</i>)	123
DAVID GRAY Sail Away (<i>ATO/RCA</i>)	119
U2 Stuck In A Moment... (<i>Interscope</i>)	117
MARK KNOPFLER What It Is (<i>Warner Bros.</i>)	116

New & Active

JIMMY EAT WORLD The Middle (*DreamWorks*)

Total Plays: 127, Total Stations: 7, Adds: 1

STROKES Last Nite (*RCA*)

Total Plays: 127, Total Stations: 6, Adds: 0

BIG HEAD TODD & THE MONSTERS Wishing Well (*Big*)

Total Plays: 121, Total Stations: 11, Adds: 0

JACK JOHNSON Bubble Toes (*Enjoy/Universal*)

Total Plays: 111, Total Stations: 6, Adds: 0

KASEY CHAMBERS Not Pretty Enough (*Warner Bros.*)

Total Plays: 105, Total Stations: 11, Adds: 1

PHANTOM PLANET California (*Daylight/Epic*)

Total Plays: 102, Total Stations: 11, Adds: 0

ZERO 7 Destiny (*Quango/Palm*)

Total Plays: 91, Total Stations: 10, Adds: 1

GOO GOO DOLLS Here Is Gone (*Warner Bros.*)

Total Plays: 88, Total Stations: 13, Adds: 13

WILLIE NELSON Maria (Shut Up And Kiss Me) (*Lost Highway/IDJMG*)

Total Plays: 76, Total Stations: 8, Adds: 1

GREAT BIG SEA Sea Of No Cares (*Rounder*)

Total Plays: 67, Total Stations: 5, Adds: 0

Songs ranked by total plays



LISA LOEB

"Someone You Should Know"

R&R Triple A: Debut **30**

KTCZ KINK WBOS WXPN
WXRV WMMM WRLT WRNR
WKOC KTHX KRVB & more

Management: Ron Stone & Levonne Murlowski for Gold Mountain



R&R Triple A Top 30 Indicator

March 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CHRIS ISAAK Let Me Down Easy (Reprise)	335	-10	8180	9	21/0
2	2	RYAN ADAMS Answering Bell (Lost Highway/IDJMG)	322	+7	7310	7	21/0
6	3	ROBERT BRADLEY'S BLACKWATER... Train (Vanguard)	256	+21	8009	8	19/0
5	4	INDIGO GIRLS Moment Of Forgiveness (Epic)	255	+15	6580	8	19/0
3	5	WILLIAM TOPLEY Back To Believing (Lost Highway/IDJMG)	244	-10	3790	19	16/0
4	6	PETE YORN Strange Condition (Columbia)	241	-6	1512	14	14/0
8	7	STARSAILOR Good Souls (Capitol)	230	+2	6371	12	18/0
7	8	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	229	0	3460	7	14/0
13	9	BONNIE RAITT I Can't Help You Now (Capitol)	228	+47	5290	2	19/0
9	10	KASEY CHAMBERS Not Pretty Enough (Warner Bros.)	214	-11	6603	6	18/0
11	11	SHERYL CROW Soak Up The Sun (A&M/Interscope)	213	+14	4163	3	18/0
10	12	NATALIE MERCHANT Build A Levee (Elektra/EEG)	208	+4	6028	3	21/1
12	13	MIDNIGHT OIL Golden Age (Liquid 8)	207	+21	3617	8	18/0
18	14	ZERO 7 Destiny (Quango/Palm)	179	+12	4735	4	17/1
14	15	WILLIE NELSON Maria (Shut Up And Kiss Me) (Lost Highway/IDJMG)	169	-8	4541	7	16/0
19	16	CRACKER Shine (Backporch/Virgin)	165	+1	3634	6	16/0
15	17	U2 In A Little While (Interscope)	160	-14	1909	12	9/0
21	18	JACK JOHNSON Flake (Enjoy/Universal)	151	0	4858	4	15/0
25	19	BILLY BRAGG NPWA (Elektra/EEG)	149	+15	5906	3	14/0
22	20	DAVE MATTHEWS BAND Everyday (RCA)	149	+6	1055	22	8/0
20	21	TRAIN She's On Fire (Columbia)	146	-11	1954	6	11/0
16	22	SUZANNE VEGA Last Year's Troubles (A&M/Interscope)	146	-28	2790	9	14/0
24	23	EDDIE VEDDER You've Got To Hide Your... (V2)	135	-3	641	9	9/0
23	24	BIG HEAD TODD & THE MONSTERS Wishing Well (Big)	130	-9	1164	2	16/1
27	25	LENNY KRAVITZ Stillness Of Heart (Virgin)	128	+8	1731	3	10/0
17	26	BRUCE COCKBURN My Beat (True North/Rounder)	126	-43	2473	13	13/0
28	27	BEN FOLDS Still Fighting It (Epic)	123	+8	713	14	9/0
—	28	TRAVIS Side (Epic)	121	+20	619	12	8/0
26	29	JOHN MAYER No Such Thing (Aware/Columbia)	116	-17	2237	34	9/0
29	30	JOSH ROUSE Feeling No Pain (Rykodisc)	104	-9	2916	2	12/1

21 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 3/3-Saturday 3/9.
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Most Added.

ARTIST TITLE LABEL(S)	ADDS
ELVIS COSTELLO Tear Off Your... (Island/IDJMG)	16
SHANNON MCNALLY Now That I Know (Capitol)	8
GOO GOO DOLLS Here Is Gone (Warner Bros.)	7
GARRISON STARR Big Sky (Back Porch/Virgin)	4
DARDEN SMITH Satellite (Dualtone)	3
PATTI SMITH When Doves Cry (Arista)	2
SOULIVE F/DAVE MATTHEWS Joyful Girl (Blue Note)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PATTI SMITH When Doves Cry (Arista)	+67
ELVIS COSTELLO Tear Off Your... (Island/IDJMG)	+55
BONNIE RAITT I Can't Help You Now (Capitol)	+47
SHANNON MCNALLY Now That I Know (Capitol)	+42
DISHWALLA Somewhere In The Middle (Immergent)	+37
STEVE FORBERT Starstruck (Rykodisc)	+24
JOSH CLAYTON-FELT Building Atlantis (DreamWorks)	+22
ROBERT BRADLEY'S... Train (Vanguard)	+21
MIDNIGHT OIL Golden Age (Liquid 8)	+21
BOB MOULD SoundOnSound (Granary/UM/Red Ink)	+21
TRAVIS Side (Epic)	+20
CHARLIE MUSSELWHITE Blues Overtook Me (Telarc)	+18
ROBBEN FORD Don't Deny Your Love (Concord)	+18
SHEILA NICHOLLS Faith (Hollywood)	+18
GREG BROWN A Little Excited (Red House)	+16
INDIGO GIRLS Moment Of Forgiveness (Epic)	+15
BILLY BRAGG NPWA (Elektra/EEG)	+15
SHERYL CROW Soak Up The Sun (A&M/Interscope)	+14
CHIEFTAINS Redemption Song (RCA)	+13
ZERO 7 Destiny (Quango/Palm)	+12
RUFUS WAINWRIGHT Across The Universe (V2)	+12
TOMMY CASTRO Somebody To Love You (33rd Street)	+12

Reporters

WAPS/Akron, OH
PD/MD: Bill Gruber
1 ELVIS COSTELLO "Head"
1 HEATHER NOVA "Virus"
1 SHANNON MCNALLY "Know"
1 GARRISON STARR "Sky"

KTZO/Albuquerque, NM
PD: Scott Savarado
MD: Don Kelley
10 GOO GOO DOLLS "Here"
STARSAILOR "Good"

KGSR/Austin, TX
PD: Jody Denberg
MD: Susan Castle
No Adds

WRNR/Baltimore, MD
GM: Jon Paterson
PD: Alex Cortright
MD: Damian Einstein
1 ELVIS COSTELLO "Head"
1 SHANNON MCNALLY "Know"
1 NEIL YOUNG "Different"

KRVB/Boise, ID
PD/MD: Brandon Dawson
1 NATALIE MERCHANT "Levee"
1 LENNY KRAVITZ "Heart"

WBOS/Boston, MA
PD: Chris Herrmann
MD: Michele Williams
13 GOO GOO DOLLS "Here"
1 WILLIE NELSON "Maria"
1 ELVIS COSTELLO "Head"

WXRW/Boston, MA
PD: Joanne Doody
MD: Dana Marshall
12 ELVIS COSTELLO "Head"
1 SHANNON MCNALLY "Know"
1 PATTI SMITH "Doves"

CKEY/Buffalo, NY
PD/MD: Rob White
9 GOO GOO DOLLS "Here"
ZERO 7 "Destiny"

WNCS/Burlington, VT
PD: Jody Paterson
APD: Eric Thomas
MD: Mark Abuzzahab
8 ELVIS COSTELLO "Head"
8 ZERO 7 "Destiny"
6 PATTI SMITH "Doves"
6 SHANNON MCNALLY "Know"
1 GOO GOO DOLLS "Here"

WMVY/Cape Cod, MA
PD/MD: Barbara Dacey
1 ELVIS COSTELLO "Head"
1 PATTI SMITH "Doves"

WDDO/Chattanooga, TN
GM/MD: Danny Howard
1 R.M.C. "Love"
1 CALLING "Extreme"
1 GOO GOO DOLLS "Here"

WXRT/Chicago, IL
PD: Norm Winer
APD/MD: John Farneda
17 GOO GOO DOLLS "Here"
14 ELVIS COSTELLO "Head"
4 JOHN MAYER "Body"
1 R.M.C. "Love"
1 RUFUS WAINWRIGHT "Universe"

KBXR/Columbia, MO
PD/MD: Lena Trezise
21 ELVIS COSTELLO "Head"
1 NATALIE MERCHANT "Levee"
1 JOSH ROUSE "Pain"

KBCD/Denver-Boulder, CO
PD: Scott Arbaugh
MD: Kater
2 ELVIS COSTELLO "Head"
1 KASEY CHAMBERS "Pretty"

WDET/Detroit, MI
PD: Jody Adams
MD: Martin Bandyko
AMD: Chuck Horn
3 ELVIS COSTELLO "Head"

WVOD/Elizabeth City, NC
PD: Matt Cooper
MD: Tad Abbey
1 PHANTOM PLANET "California"
1 GOO GOO DOLLS "Here"
1 ELVIS COSTELLO "Head"

WNCW/Greenville, SC
PD: Mark Keala
APD: Kim Clark
1 STEPHEN BRUTON "Call"
1 CATTILIN CARY "Shaw"
1 ELVIS COSTELLO "Head"
1 LITTLE CHARLIE "Buddy"
1 DARDEN SMITH "Satellite"
1 SOULIVE F/MATTHEWS "Joyful"
1 JOHN FRUELL "Stone"

WTTS/Indianapolis, IN
PD: Jim Ziegler
MD: Brod Holtz
No Adds

WOKI/Knoxville, TN
PD: Shane Cox
MD: Sarah McClune
1 GOO GOO DOLLS "Here"
1 ELVIS COSTELLO "Head"
1 JIMMY EAT WORLD "Middle"

WFPK/Louisville, KY
PD: Dan Reed
APD: Stacy Owen
1 RYAN ADAMS "Fire"
1 R.M.C. "Love"
1 KASEY CHAMBERS "Train"
1 ELVIS COSTELLO "Head"
1 GARRISON STARR "Sky"
1 DAVIES & ALBARN "Sunset"

KTBG/Kansas City, MO
PD: Jon Herr
MD: Byron Johnson
12 SHANNON MCNALLY "Know"
12 ELVIS COSTELLO "Head"

WMMM/Madison, WI
PD/MD: Tom Teuber
6 SHANNON MCNALLY "Know"
4 ELVIS COSTELLO "Head"

WMPS/Memphis, TN
PD/MD: Alexandra Inzer
No Adds

KTCZ/Minneapolis, MN
PD: Laura McLaughlin
APD/MD: Mike Wolf
6 GOO GOO DOLLS "Here"
1 ELVIS COSTELLO "Head"

WZEW/Mobile, AL
PD: Brian Hart
MD: Linda Woodworth
No Adds

KPIG/Monterey, CA
PD/MD: Laura Ellen Hopper
8 GREG BROWN "Exotic"
4 JIMMIE VAUGHAN "Middle"
4 LONESOME BIRD "Sue"
3 TOMMY CASTRO "Blinded"
3 JACK JOHNSON "Mur"
2 CHIEFTAINS "Redemption"

KTEE/Monterey, CA
PD: Linda Roberts
MD: Carl Widling
1 J.M.C. "Break"
1 GOO GOO DOLLS "Here"

WRIT/Nashville, TN
GM/MD: David Hall
APD/MD: Keith Coos
11 JASON WHITE "Ain't"
8 ELVIS COSTELLO "Head"
6 GARRISON STARR "Sky"
1 JANAY "Heart"
1 GOO GOO DOLLS "Here"
1 LLOYD & WOMACK "Picture"
1 HEATHER NOVA "Virus"

WFUV/New York, NY
PD: Chuck Singleton
MD: Rita Houston
AMD: Russ Borris
9 SHANNON MCNALLY "Know"
3 JONATHAN RICHMAN "Springtime"
1 ELVIS COSTELLO "Head"
1 RICHARD JULIAN "Candle"
1 DARDEN SMITH "Satellite"
1 EELS "Fresh"
1 MICHELLE SHOOKED "Peach"

WKGC/Norfolk, VA
PD: Paul Shugrue
MD: Kristen Croot
2 ELVIS COSTELLO "Head"

KCTY/Omaha, NE
PD: Max Bumgardner
MD: Christopher Dean
No Adds

WXP/Philadelphia, PA
PD: Bruce Warren
APD/MD: Helen Letich
1 GARRISON STARR "Sky"
1 GOO GOO DOLLS "Here"
1 GOV'T MULE "Squishin'"
1 DARDEN SMITH "Satellite"
1 ELVIS COSTELLO "Head"
1 SOULIVE F/MATTHEWS "Joyful"

WYEP/Pittsburgh, PA
PD: Rosemary Welch
APD/MD: Chris Griffin
1 ELVIS COSTELLO "Head"
1 SHANNON MCNALLY "Know"
1 GARRISON STARR "Sky"
1 JOHN MAYER "Body"
1 SOLAS "Darkness"

WCLZ/Portland, ME
PD: Herb Ivy
MD: Brian James
6 GOO GOO DOLLS "Here"
1 BIG HEAD TODD "Wishing"

KINK/Portland, OR
PD: Dennis Constantine
MD: Kevin Welch
2 ALANA DAVIS "Care"
1 STARSAILOR "Good"

WOST/Poughkeepsie, NY
PD: Greg Gattino
APD: Christine Martinez
MD: Roger Menell
1 ELVIS COSTELLO "Head"
1 GOO GOO DOLLS "Here"
1 SHANNON MCNALLY "Know"

KTHX/Reno, NV
PD: Harry Reynolds
MD: Dave Harold
1 ELVIS COSTELLO "Head"
1 GOO GOO DOLLS "Here"
1 SHANNON MCNALLY "Know"

KENZ/Salt Lake City, UT
GM/MD: Bruce Jones
MD: Karl Bushman
1 GOO GOO DOLLS "Here"

KXST/San Diego, CA
PD/MD: Dana Shaieb
No Adds

KFOG/San Francisco, CA
PD: Dave Benson
APD/MD: Haley Jones
5 RYAN ADAMS "Answering"
3 GOO GOO DOLLS "Here"
1 ELVIS COSTELLO "Head"

KOTR/San Luis Obispo, CA
PD: Drew Ross
MD: Greg Pflter
10 PAUL THORN "Time"
9 SHANNON MCNALLY "Know"
4 ELVIS COSTELLO "Head"
4 JOY RAMONE "Wonderful"
4 MATTHEW SWEET "Sky"

KBAC/Santa Fe, NM
GM/MD: Ira Gordon
6 ELVIS COSTELLO "Head"

KTAO/Santa Fe, NM
PD: John Hayes
MD: Michael Dean
1 DISHWALLA "Wedge"
1 GOO GOO DOLLS "Here"
1 ELVIS COSTELLO "Head"
1 SHANNON MCNALLY "Know"

KRSH/Santa Rosa, CA
PD: Bill Bowker
MD: Pam Long
1 ELVIS COSTELLO "Head"
1 CARROLL LEAF "Boyz"
1 SHANNON MCNALLY "Know"
1 HEATHER NOVA "Virus"
1 GARRISON STARR "Sky"

KMTT/Seattle-Tacoma, WA
GM/MD: Chris Mays
APD/MD: Shawn Stewart
11 JACK JOHNSON "Flake"
2 GOO GOO DOLLS "Here"

KAEP/Spokane, WA
PD: Scott Rusk
MD: Karl Bushman
1 GOO GOO DOLLS "Here"
1 ZSKINNEE J'S "Grown"
1 NO DOUBT "Hella"

WRNX/Springfield, MA
GM/MD: Tom Davis
MD: Donnie Moorhouse
1 CARROLL LEAF "Boyz"
1 ELVIS COSTELLO "Head"
1 SHANNON MCNALLY "Know"
1 HEATHER NOVA "Virus"
1 GARRISON STARR "Sky"

National Programming

Added This Week



World Cafe

Ali Castelinni 215-898-6677

BOB MOULD SoundOnSound
ELVIS COSTELLO Tear Off Your Own Head (Doll Revolution)
GREAT BIG SEA Sea Of No Cares
RINOCEROSE Music Kills Me
STANTON MOORE Falling Off The Floor



Acoustic Cafe

Rob Reinhart 734-761-2043

CAITLIN CARY The Battle
DARDEN SMITH Satellite
EELS Woman Driving

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Please include the names and titles of all pictured and send them to:

R&R c/o Mike Davis:

10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067

ON THE RECORD
WITH
Jon Peterson
OM/WRNR/Baltimore



Many of you know me as a snob. No, more like an anti-snob — which is 10 times worse! With me, if the rock 'n' roll isn't totally organic and heartfelt, I'm not gonna buy the coffee and donuts. So you can imagine my cynicism when I was told that some "pretty boy" band was planning to sing in the sales office. Adding to my skepticism, the drummer was the dude in the film *Rushmore*. • Well, duh! I was

absolutely slack-jawed after hearing their fantastic acoustic four-song set. **Phantom Planet** were so much fun. They were natural, totally inspired and over-the-top. This was rock 'n' roll at its finest — goofy, melodic and charming. Their Beatlesque singing and infectious harmonies were fantastic, and that "film star" drummer totally redeemed himself by playing a garbage can instead of drums and knocking over bottles of water and soda cans as a substitute for slapping at a high-hat. • Listening to the full CD, at various points I noticed influences from not just The Beatles, but also nods to Brian Wilson, Nick Lowe, Queen and The Wallflowers. And while the first single, "California," is great, the CD is chock-full of clever, crisp, melodic songs, such as "Always on My Mind," "Lonely Day," "Hey Now Girl" and the operatic "Wishing Well." • Phantom Planet will be career artists. It's not a matter of *if*, it's more like *when*. And with the buzz this band has, it will undoubtedly be very soon. Phantom Planet will renew your faith in the power and magic of rock 'n' roll!

Elvis Costello's "Tear Off Your Own Head (Doll Revolution)" leads the Most Added pack this week with 30 combined adds. **The Goo Goo Dolls'** "Here Is Gone" also has a good week, with 13 monitored reports (No. 2) and seven Indicator reports (No. 3), while **Shannon McNally's** "Now That I Know" pulls in six monitored (No. 3) and eight Indicator (No. 3) stations. Also seeing good add action this week are **Garrison Starr, Heather Nova, B.R.M.C., Darden Smith and Starsailor** ... On the monitored airplay chart, **Alanis Morissette** remains at 1* for the fourth week, **Pete Yorn** moves 4*-3*, **Sheryl Crow** goes 7*-6*, **Train** move 10*-9*, and **Bonnie Raitt** jumps 19*-14*. In addition, **William Topley** cracks the top 20 at 19*, **Lenny Kravitz** moves 23*-20*, and **Natalie Merchant** advances 25*-22* ... **Cracker** and **Lisa Loeb** debut ... On the Indicator chart **Chris Isaak** holds the top slot for the fourth week, **Ryan Adams** hangs tough at 2*, **Robert Bradley's Blackwater Surprise** climbs 6*-3*, and **Indigo Girls** go 5*-4* ... Big jumpers include **Zero 7** (18*-14*), **Cracker** (19*-16*), **Jack Johnson** (21*-18*) and **Billy Bragg** (25*-19*) ... **Travis** debut ... Keep an eye on **Jimmy Eat World, Big Head Todd And The Monsters, Kasey Chambers, Phantom Planet, Dishwalla** and **Patti Smith**.

Triple A
ON THE RADIO

— John Schoenberger, Triple A Editor

AAA ARTIST
OF THE WEEK

ARTIST: **Sheila Nicholls**
LABEL: **Hollywood**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Sheila Nicholls

You may recall **Sheila Nicholls'** debut effort, *Brief Stop*, from a few years ago. The album was originally released on her own label, Essex Girl, and was later picked up by Hollywood. This soul-searching collection of songs quickly established Nicholls as a songwriter and performer deserving of attention. "Growing up, I didn't even tell anyone that I was writing songs," she says. "In Colchester, Essex, the town and county where I'm from in England, you might as well tell someone you're going to become a lion tamer."

Although she never tried that profession, she certainly had many inner beasts to tame after moving to the States. Spending time in New York and Los Angeles, she held down a variety of odds jobs while continuing to hone her songwriting skills. She was a waitress, ran kids' art programs and volunteered as a musical director at the City Kids Foundation. In L.A. she also started Chicks in Arms, an organization that booked a series of performances featuring up-and-coming female artists.

Nicholls returns with her sophomore effort, *Wake*. "This album is based around the notion of faith," she says. "It's about the troughs and the peaks of having or not having it, what we choose to put it in, why it doesn't work and how vital it is to have anyway. The title itself also carries more than one meaning, as 'wake' means getting up in the morning, the wave created by a boat and a celebration of one's life after death."

Known for her fiercely independent spirit, it is surprising that Nicholls agreed to work with outside producers, especially one as hands-on as Glen Ballard. It would appear that she took a leap of faith by accepting the suggestion. "When I first met Glen, I think both of us were a bit ambivalent about working with each other.

I'm sure he just looked at me as another random chick singer. Finally, I got over myself and decided, 'OK, let's drop the lonely-girl politics and try collaboration for a laugh.'"

The result was some of the most compelling songs on the album, including "How Strong," "Breath" and the lead track, "Faith." She also worked with fellow Brit Jakko Jakszyk on "Love Song," "Maze" and "Moth and the Streetlight," giving the project a nice balance in texture. Finally, Jez Colin added his touch on "Bread and Water" and "Come to Me." Although Nicholls had already written most of the songs, working with these producers helped her to more fully realize their allure and power.

In the end, however, this is still very much a Sheila Nicholls album. Her personality and drive are what have gotten her this far, and they will surely sustain her as her career continues to develop. There's no denying that she is very serious about everything she does. "When people ask me about my faith," she reflects, "I say I have faith in myself."

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Triple A Playlists

MARKET #3

WXRT/Chicago
Infinity
(773) 777-1700
Winer/Farneda
12+ Cume 484,800



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
25	27	JOHN MAYER/No Such Thing	7803
21	25	TRAIN/She's On Fire	7225
22	25	PETE YORN/Strange Condition	7225
24	23	TRAVIS/Side	6647
25	22	SHERYL CROW/Soak Up The Sun	6358
15	22	CRACKER/Shine	6358
17	a	GOO GOD DOLLS/Here Is Gone	4913
14	a	ELVIS COSTELLO/Tear Off Your Own	4046
13	13	COLDPLAY/Trouble	3757
12	12	JACK JOHNSON/Flake	3468
12	12	STROKES/Last Nite	3468
13	12	BIG HEAD TODD /Jutiana	3468
11	11	BONNIE RAITT/ Can't Help You Now	3179
11	11	MIDNIGHT OIL/Golden Age	3179
10	10	ZERO 7/Destiny	2890
10	10	INDIGO GIRLS/Moment Of	2890
5	10	BOB MOULD/Sound On Sound	2890
10	10	JEWEL/Standing Still	2890
6	10	DAVE MATTHEWS BAND/Everyday	2601
9	9	EDDIE VEDDER/You've Got To	2601
13	9	CHRIS ISAAK/American Boy	2601
11	8	CHRIS ISAAK/Let Me Down Easy	2312
9	8	RYAN ADAMS/New York, New York	2312
6	8	NATALIE MERCHANT/Build A Levee	2312
11	8	WIDESPREAD PANIC/This Part Of Town	2312
7	7	WEEZER/Island In The Sun	2023
7	7	LIFEHOUSE/Hanging By A Moment	2023
9	7	KASEY CHAMBERS/Barricades	2023
6	7	MICK JAGGER/Everybody's Getting...	2023
9	7	WILLIAM TOPLLEY/Back To Believing	2023

MARKET #4

KFOG/San Francisco
Susquehanna
(415) 543-1045
Benson/Jones
12+ Cume 563,000



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
30	31	CALLING/Wherever You Will Go	9021
26	30	COLDPLAY/Trouble	8730
20	21	ALANIS MORISSETTE/Hands Clean	6111
11	20	SHERYL CROW/Soak Up The Sun	5820
16	18	NICKELBACK/How You Remind Me	5238
12	18	DAVE MATTHEWS BAND/The Space Between	5238
12	17	DAVE MATTHEWS BAND/Everyday	4947
8	17	EDDIE VEDDER/You've Got To	4947
12	17	CHRIS ISAAK/Let Me Down Easy	4947
16	16	TRAIN/Drops Of Jupiter	4656
4	16	BONNIE RAITT/ Can't Help You Now	4656
10	14	MIDNIGHT OIL/Golden Age	4074
19	14	RYAN ADAMS/New York, New York	4074
4	12	PETE YORN/Strange Condition	3492
22	12	JOHNNY A./Oh Yeah	3492
8	12	LENNY KRAVITZ/Stillness Of Heart	3492
8	12	INDIGO GIRLS/Moment Of	3492
9	12	MORY F/GWEN STEFANI/Southside	3492
9	11	JOSH JOPLIN GROUP/Camera One	3201
10	11	NATALIE MERCHANT/Build A Levee	3201
10	11	LIFEHOUSE/Hanging By A Moment	3201
10	11	DAVID GRAY/Baby	3201
10	11	ROBERT BRADLEY'S /Train	3201
10	11	INCUBUS/Drive	3201
10	10	BLUES TRAVELER/Back In The Day	2910
16	10	JACK JOHNSON/Bubble Toes	2910
16	10	AFRO-CELT/P. GABRIEL/When You're Falling	2910
10	10	MARK KNOPFLER/What It Is	2910
10	10	PETE YORN/Life On A Chain	2910
8	10	SANTANA F.E. CHERRY/Wishing It Was	2910

MARKET #8

WBOS/Boston
Greater Media
(617) 822-9600
Herrmann/Williams
12+ Cume 376,300



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
31	33	SHERYL CROW/Soak Up The Sun	4686
35	33	JOHN MAYER/No Such Thing	4686
29	32	PETE YORN/Strange Condition	4544
32	31	ALANIS MORISSETTE/Hands Clean	4402
8	24	CALLING/Wherever You Will Go	3408
15	18	CHRIS ISAAK/Let Me Down Easy	2556
32	17	DAVE MATTHEWS BAND/Everyday	2414
14	17	TRAVIS/Side	2414
16	17	JACK JOHNSON/Bubble Toes	2414
16	17	TRAIN/She's On Fire	2272
16	16	RYAN ADAMS/Answering Bell	2272
16	16	COLDPLAY/Trouble	2272
17	16	INDIGO GIRLS/Moment Of	2272
4	15	JOHN MAYER/No Such Thing	2130
14	14	EDDIE VEDDER/You've Got To	1988
6	14	FIVE FOR FIGHTING/Superman (It's...)	1988
7	13	JEWEL/Standing Still	1846
13	a	GOO GOD DOLLS/Here Is Gone	1846
16	13	U2/In A Little White	1846
11	13	LENNY KRAVITZ/Stillness Of Heart	1562
7	11	BONNIE RAITT/ Can't Help You Now	1562
9	10	BOB SCHNEIDER/Big Blue Sea	1420
7	10	NATALIE MERCHANT/Build A Levee	1420
9	9	SENSE FIELD/Save Yourself	1278
9	9	KASEY CHAMBERS/Not Pretty Enough	1278
16	9	CREED/My Sacrifice	1278
8	8	LISA LOEB/Someone You...	1136
9	8	JOHNNY A./Oh Yeah	1136
10	8	WILLIAM TOPLLEY/Back To Believing	1136
8	8	GARBAGE/Breaking Up The Girl	1136

MARKET #8

WXRV/Boston
Northeast
(978) 374-4733
Doody/Marshall
12+ Cume 171,300



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
22	24	CHRIS ISAAK/Let Me Down Easy	1728
22	23	SHERYL CROW/Soak Up The Sun	1656
23	22	STARSAILOR/Good Souls	1584
22	22	BONNIE RAITT/ Can't Help You Now	1584
21	22	INDIGO GIRLS/Moment Of	1584
22	21	PETE YORN/Strange Condition	1512
20	21	U2/In A Little White	1512
18	21	TRAIN/She's On Fire	1368
13	18	ZERO 7/Destiny	1296
13	18	STROKES/Last Nite	1296
13	17	WILLIAM TOPLLEY/Back To Believing	1224
12	16	RYAN ADAMS/Answering Bell	1152
15	15	BRUCE COCKBURN/My Beat	1080
15	15	ALANIS MORISSETTE/Hands Clean	1080
15	15	LISA LOEB/Someone You...	1080
16	14	DAVE MATTHEWS BAND/Everyday	1008
18	14	NATALIE MERCHANT/Build A Levee	1008
13	12	JACK JOHNSON/Bubble Toes	864
12	12	JOSH ROUSE/feeling No Pain	864
12	a	ELVIS COSTELLO/Tear Off Your Own...	864
9	12	GREAT BIG SEA/Sea Of No Cares	864
17	11	RAUL MALO/Every Little...	792
8	11	BOB DYLAN/Honest With Me	792
11	11	LUCE/Good Day	792
11	11	SUZANNE VEGA/Last Year's Troubles	792
10	10	MIDNIGHT OIL/Golden Age	720
10	10	CRACKER/Shine	720
10	10	LENNY KRAVITZ/Stillness Of Heart	720
10	10	MICK JAGGER/Visions Of Paradise	720
7	9	KASEY CHAMBERS/Not Pretty Enough	648

MARKET #14

KMTT/Seattle-Tacoma
Entercom
(206) 233-1037
Mays/Stewart
12+ Cume 220,000



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
20	24	PETE YORN/Strange Condition	2832
21	23	CHRIS ISAAK/Let Me Down Easy	2714
19	22	INDIGO GIRLS/Moment Of	2596
22	21	DAVE MATTHEWS BAND/Everyday	2478
18	20	DAVID GRAY/Sail Away	2360
21	19	U2/In A Little White	2242
15	17	COLDPLAY/Trouble	2006
11	15	SHERYL CROW/Soak Up The Sun	1770
10	14	STARSAILOR/Good Souls	1652
9	14	EDDIE VEDDER/You've Got To	1652
12	13	WILLIAM TOPLLEY/Back To Believing	1534
25	13	ALANIS MORISSETTE/Hands Clean	1534
13	13	TRAVIS/Side	1534
11	13	ROBERT BRADLEY'S /Train	1534
12	12	PHANTOM PLANE/California	1416
12	12	BONNIE RAITT/ Can't Help You Now	1416
8	12	LENNY KRAVITZ/Stillness Of Heart	1416
9	12	RYAN ADAMS/Answering Bell	1416
9	11	CITIZEN COPEL/There's Love	1298
11	11	NATALIE MERCHANT/Build A Levee	1298
12	11	TRAIN/She's On Fire	1298
11	a	JACK JOHNSON/Flake	1298
10	10	JOHN MAYER/No Such Thing	1180
7	10	MARK KNOPFLER/What It Is	1180
6	9	JOSH JOPLIN GROUP/Camera One	1062
11	9	MICK JAGGER/Visions Of Paradise	1062
7	9	INCUBUS/Drive	1062
7	8	RYAN ADAMS/New York, New York	944
9	7	OIO/Thankyou	944
8	7	STAND!T's Been Awful	826

MARKET #16

KTCZ/Minneapolis
Clear Channel
(612) 339-0000
MacLachlan/Weber
12+ Cume 314,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
34	37	NICKELBACK/How You Remind Me	5698
35	37	COLDPLAY/Trouble	5698
32	34	DAVE MATTHEWS BAND/Everyday	4928
28	32	LENNY KRAVITZ/Dig In	4928
28	30	JOHN MAYER/No Such Thing	4620
28	29	DAVID GRAY/Sail Away	4466
28	28	U2/In A Little White	4312
21	25	CHRIS ISAAK/Let Me Down Easy	3850
25	25	CALLING/Wherever You Will Go	3850
23	23	BOB SCHNEIDER/Big Blue Sea	3542
22	22	PETE YORN/Strange Condition	3388
21	21	BONNIE RAITT/ Can't Help You Now	3234
21	21	EDDIE VEDDER/You've Got To	3234
26	21	SHERYL CROW/Soak Up The Sun	3080
20	21	TRAIN/Drops Of Jupiter	2926
17	21	ALANIS MORISSETTE/Hands Clean	2818
12	17	JACK JOHNSON/Flake	2618
11	14	TRAVIS/Side	2156
12	14	WEEZER/Island In The Sun	2156
13	JEWEL/Standing Still	2002	
12	12	FIVE FOR FIGHTING/Superman (It's...)	1848
12	12	JOSH JOPLIN GROUP/Camera One	1848
12	12	CREED/My Sacrifice	1848
12	12	AFRO-CELT/P. GABRIEL/When You're Falling	1848
11	11	MIDNIGHT OIL/Golden Age	1694
10	11	STARSAILOR/Good Souls	1694
11	11	LISA LOEB/Someone You...	1694
10	11	BIG HEAD TODD /Wishing Well	1694
10	11	WILLIAM TOPLLEY/Back To Believing	1694
14	10	LIFEHOUSE/Hanging By A Moment	1540

MARKET #17

KXST/San Diego
Compass
(858) 678-0102
Shaeb
12+ Cume 124,600



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
30	30	CHRIS ISAAK/Let Me Down Easy	1710
27	27	DAVE MATTHEWS BAND/Everyday	1539
25	26	U2/In A Little White	1482
23	24	ALANIS MORISSETTE/Hands Clean	1368
12	21	SHERYL CROW/Soak Up The Sun	1197
20	21	PETE YORN/Strange Condition	1026
14	17	INDIGO GIRLS/Moment Of	969
17	17	LENNY KRAVITZ/Stillness Of Heart	969
13	17	JACK JOHNSON/Bubble Toes	969
13	15	CALLING/Wherever You Will Go	855
15	15	EDDIE VEDDER/You've Got To	855
20	14	JACK JOHNSON/Flake	798
3	13	BONNIE RAITT/ Can't Help You Now	741
6	13	MIDNIGHT OIL/Golden Age	741
13	12	RYAN ADAMS/Answering Bell	684
9	11	JOHN MELLENCAMP/Peaceful World	627
12	10	TRAIN/Drops Of Jupiter	627
8	10	NATALIE MERCHANT/Build A Levee	570
7	9	STARSAILOR/Good Souls	513
13	9	FIVE FOR FIGHTING/Superman (It's...)	513
10	8	RYAN ADAMS/New York, New York	456
6	8	STING/Fragile	456
5	8	BARENAKED LADIES/Pinch Me	456
5	7	MATCHBOX TWENTY/Bent	399
5	7	BARENAKED LADIES/Pinch Me	399
7	7	ROBERT BRADLEY'S /Train	399
4	7	U2/In A Little White	399
5	6	JOHN MAYER/No Such Thing	342
5	5	DIDD/Thankyou	285
3	5	INCUBUS/Drive	285

MARKET #20

WRNR/Baltimore
Empire
(410) 626-0103
Peterson/Cortright
12+ Cume 82,800



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
22	24	TRAVIS/Side	1080
24	24	CHRIS ISAAK/Let Me Down Easy	1080
16	23	STARSAILOR/Good Souls	1035
12	13	BEN FOLDS/Still Fighting It	585
11	13	DAVE MATTHEWS BAND/Everyday	585
4	13	U2/Walk On	585
10	13	LENNY KRAVITZ/Stillness Of Heart	585
11	13	MICK JAGGER/Visions Of Paradise	585
13	12	MICK JAGGER/You	540
12	12	SUZANNE VEGA/Last Year's Troubles	540
11	12	CRACKER/Shine	495
11	12	PETE YORN/Strange Condition	495
11	11	ROBERT BRADLEY'S /Train	495
12	11	WILLIAM TOPLLEY/Back To Believing	495
18	11	U2/In A Little White	495
21	11	JOHN MAYER/No Such Thing	495
11	11	CAKE/Short Skirt/Long...	495
15	10	PHANTOM PLANE/California	450
11	10	JOEY RAMONE/Whodunnit	450
9	10	CAKE/Short Skirt/Long...	450
15	9	GARBAGE/Breaking Up The Girl	405
12	9	EDDIE VEDDER/You've Got To	405
8	9	KELLER WILLIAMS/Freaker By	360
5	8	MIDNIGHT OIL/Golden Age	315
4	7	ZERO 7/Destiny	315
11	7	DAVE MATTHEWS BAND/The Space Between	315
7	7	BIG HEAD TODD /Wishing Well	315
3	7	JOSH ROUSE/feeling No Pain	315
5	7	BOB SCHNEIDER/Big Blue Sea	315
5	7	RYAN ADAMS/Answering Bell	315

MARKET #22

KBCO/Denver-Boulder
Clear Channel
(303) 444-5600
Arbrough/Keeler
12+ Cume 327,300



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
31	32	NICKELBACK/How You Remind Me	6368
29	31	DAVE MATTHEWS BAND/Everyday	6169
27	31	MARK KNOPFLER/What It Is	5373
14	26	WEEZER/Island In The Sun	5174
8	25	U2/In A Little White	4975
17	20	JACK JOHNSON/Flake	3980
12	19	U2/Beautiful Day	3781
18	18	ALANIS MORISSETTE/Hands Clean	3582
11	17	EDDIE VEDDER/You've Got To	3383
11	17	WILLIAM TOPLLEY/Back To Believing	3383
20	17	CHRIS ISAAK/Let Me Down Easy	3383
16	17	BIG HEAD TODD /Wishing Well	3383
4	16	JOHN MAYER/No Such Thing	3184
32	16	CALLING/Wherever You Will Go	3184
32	16	BLUES TRAVELER/Back In The Day	3184
14	15	DAVID GRAY/Please Forgive Me	2985



RICK WELKE
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An Alternative Force

□ Tooth & Nail looks to the future with grass-roots plan intact

Tooth & Nail Records began in **Brandon Ebel's** apartment in 1992. Now 10 years old and growing strong, the Seattle-based label takes an innovative and risky approach by focusing on alternative music within the Christian industry.

The reason Tooth & Nail came into existence? "We wanted to produce, record and distribute quality music by performers professing faith in Christ," Ebel says. "I knew a lot of great young bands who were unsigned. I saw an opportunity to connect all this fresh talent with people who wanted an alternative to what was available."

The family of labels at Tooth & Nail is quite impressive. OM **Bill Power** explains how everything came together: "Tooth & Nail's first release was *Wish For Eden's Pet the Fish* in November 1993. It was distributed by Diamante in the CBA market and Relativity/RED in the general market.

"BEC Recordings was born out of a new distribution deal with Chordant for the CBA market and EMI Music Distribution for the general market. The O.C. Supertones, Value Pac and Joy Electric were moved from Tooth & Nail to this new imprint. Solid State was created to focus primarily on metal and hardcore music. Uprok Records was started just a short time ago to focus on hip-hop."

Director/Marketing **Geoff Dargan** adds, "Tooth & Nail Records has expanded its territory over the past couple years, continuing to grow and release a wide variety of artists. Total album sales for the company have now surpassed 4 million. We have a staff of 15 people and have moved into our own three-story building, complete with a studio in the basement.

"We are getting ready to release a second Tooth & Nail boxed set this summer. We have released 200 albums on Tooth & Nail alone since our inception. All told, we currently work with nearly 50 different artists ranging from indie

"I can't overemphasize the value of touring. A band that tours nonstop will sell records."

Geoff Dargan

pop to rap to hardcore metal."

Touring For Food

The backbone of the whole operation is artists who tour extensively right after signing their recording contracts. The average band is aged 18-26 and loves to play live. They make their living predominantly from being on the road.

Marketing these diverse types of bands under one umbrella can be a unique undertaking. "Because we have such a wide variety of artists, marketing varies greatly from release to release," Dargan explains. "Generally, we focus on grass-roots and word-of-mouth marketing for new bands. We can create a buzz through touring and through handing out stickers and other free stuff.

"Internet marketing plays a role as well. We use college radio a lot for certain releases and work with Christian radio on others. We also use our street team to promote our bands at shows in their areas and to help retail with merchandising.

"With higher-profile releases, we do a bigger publicity and radio push, as well as video. Of course, we try to advertise wherever it makes sense. But I can't overemphasize the value of touring. A band that tours nonstop will sell records. That's true nearly all the time. We really work to get our bands on the road constantly since that helps everyone. It's something we are focusing on now more than ever."

With constant touring and having so many bands on the roster, good things are bound to happen. "In the last year we've had one of our bands, The Juliana Theory, go on to be signed to a major label, and Project 86 had a video added to M2," states Director/CBA Publicity **Seth Ebel**. "We've also

signed cool bands like Bleach, Dead Poetic, Me Without You and Kutless."

One of the things that separates Tooth & Nail from other labels is its yearly presence at one particular event. "We have been participating in and have had our artists play at the Cornerstone Festival for as long as we have been a label," Power says. "But as we grew larger, we were getting frustrated that a lot of our groups were not being booked to play.

"So, two years ago we approached the festival about doing

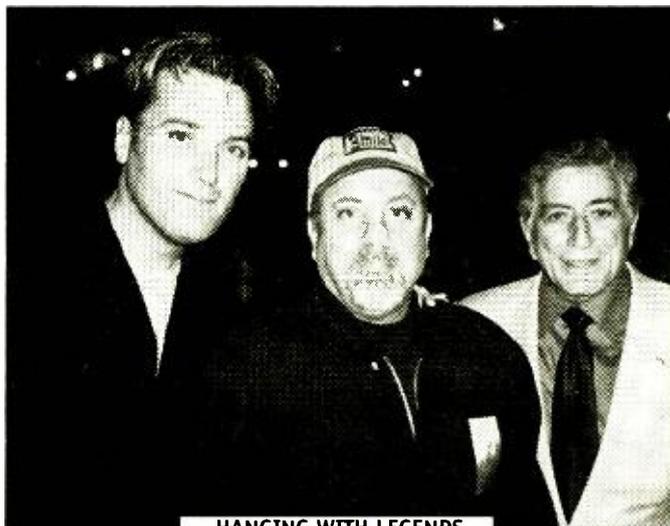
"We will continue to release quality albums by bands who profess love and obedience to Christ. Our goals haven't really changed. It is our mission to change lives with great music."

Brandon Ebel

our own day prior to the official start of the event. They agreed, and it was their biggest attendance ever for the festival. Thousands of people came out early to be there as our bands played back to back on two stages for an entire day."

Alternative Radio

While it's been difficult for them to break through at radio, several of Tooth & Nail's bands have finally begun to reach the top of the charts, with The O.C. Supertones leading the charge. "The big releases we have coming up are The Supertones' *Live Vol. 1* and Ill Harmonics' *Take Two*, which hit shelves March 26," Seth



HANGING WITH LEGENDS

Two-time Grammy Award winner Michael W. Smith met up with musical legends Billy Joel and Tony Bennett prior to this year's Grammy Awards ceremony. Smith was nominated for Best Pop/Contemporary Gospel Album for *Worship*. All three artists appeared on the telecast. Seen here (l-r) are Smith, Joel and Bennett.

Ebel says. "Slick Shoes' self-titled release comes out in early April.

"Radio is an integral part of the success of these albums; it gets the masses on board with each project. In the case of The Supertones, we have released 'Who Can Be Against Me' as the first Rock radio single. This song dynamically captures the band's sound, spirit, energy and love for Christ, which can be seen at every live show. One unique aspect of this live record is that it gives the band the opportunity to show people who haven't been to a Supertones concert what the band is all about.

"Radio is huge for us. It is a direct pipeline into a station's core audience, whoever they may be. In our case, Rock and Loud specialty shows have been the most receptive to our styles of music, for which we are greatly appreciative."

With the movement of bands like P.O.D. into the mainstream marketplace, it would seem that the general population is warming up to the great artists who have been involved in the Christian genre. "There seems to be more of a dividing line," says Solid State Director/A&R **Roy Culver**. "People are either against these artists, or they just don't care.

"There have always been Christians in mainstream bands, but P.O.D. are the first in a while who have been more outspoken about their faith. There is still some resistance to a degree, primarily in the underground, and I guess there always will be. But, for a lot of people, the face of Christian music has changed."

Hearts And Passion

What does it take to propel a Christian-rock artist into the mainstream limelight? "We are seeing it happen before our eyes already, with the success of P.O.D. and Lifehouse," says Seth Ebel. "The key is to make quality music that comes from your heart. Every artist is expressing a worldview, be it good or bad. It is our hope at Tooth & Nail that we open doors for bands to express their hearts

"Every artist is expressing a worldview, be it good or bad. It is our hope at Tooth & Nail that we open doors for bands to express their hearts and passion through music."

Seth Ebel

and passion through music.

"Hopefully, a Christ-centered worldview can be accepted just as anything else is accepted that you hear on the radio or see on MTV. It's all conveying a message, and, hopefully, the general market is beginning to understand this and will give this format more of an opportunity to express what we believe."

What's on the horizon for Tooth & Nail and its artists? "We will continue to release quality albums by bands who profess love and obedience to Christ," Brandon Ebel concludes. "Our labels will continue to expand our outreach in other markets, such as hip-hop, dance, folk, emo-pop and other genres. Our goals haven't really changed. It is our mission to change lives with great music."

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Contact me at
rwelke@rronline.com

March 15, 2002

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	JARS OF CLAY I Need You (Essential)	951	-5	13
2	2	NEWSBOYS It Is You (Sparrow)	947	+3	11
3	3	PLUS ONE Camouflage (Atlantic)	742	-52	11
5	4	JENNIFER KNAPP w/MAC POWELL Sing Alleluia (Essential)	730	+11	13
6	5	REBECCA ST. JAMES Breathe (Forefront)	708	+6	11
4	6	OUT OF EDEN Different Now (Gotee)	700	-40	17
8	7	STEVEN CURTIS CHAPMAN See The Glory (Sparrow)	654	+52	9
9	8	TRUE VIBE You Are The Way (Essential)	629	+30	8
7	9	JAKE Army Of Love (Reunion)	626	-61	15
11	10	SKILLET One Real Thing (Ardent)	614	+113	5
10	11	SHAUN GROVES After The Music Fades (Rocketown)	554	-34	14
16	12	GINNY OWENS I Am (Rocketown)	518	+93	4
12	13	CAEDMON'S CALL Before There Was Time (Essential)	510	+14	7
13	14	NATALIE LARUE, T-BONE & DJ MAJ King Of... (Flicker)	492	+4	6
21	15	RACHAEL LAMPA Savior Song (Word)	478	+83	3
15	16	MERCY ME I Can Only Imagine (INO)	433	-9	8
23	17	PAUL ALAN Leaving Lonely (Aluminum)	418	+30	3
22	18	P.O.D. Youth Of The Nation (Atlantic)	413	+23	6
19	19	LIFEHOUSE Breathing (DreamWorks)	409	+3	9
24	20	BY THE TREE Invade My Soul (Fervent)	406	+34	5
17	21	ZOE GIRL With All Of My Heart (Sparrow)	396	-26	23
25	22	WAITING Wonderfully Made (Inpop)	374	+5	12
18	23	DOWNHERE Larger Than Life (Word)	364	-49	17
14	24	JENNIFER KNAPP Breathe On Me (Gotee)	360	-127	20
20	25	FFH Open Up The Sky (Essential)	336	-66	13
29	26	KINDRED 3 Blessed Day (Red Hill)	332	+15	6
Debut	27	FUSEBOX Every Move I Make (Elevate/Inpop)	330	+31	1
30	28	NICOLE C. MULLEN Talk About It (Word)	328	+28	2
26	29	THIRD DAY Come Together (Essential)	328	-17	26
28	30	TAIT Loss For Words (Forefront)	319	-1	24

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 3/3-Saturday 3/9.
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AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	NEWSBOYS It Is You (Sparrow)	1541	+40	11
2	2	AVALON I Don't Want To Go (Sparrow)	1471	+72	9
4	3	JARS OF CLAY I Need You (Essential)	1441	+61	14
6	4	JENNIFER KNAPP w/MAC POWELL Sing Alleluia (Essential)	1306	-8	15
3	5	MERCY ME I Can Only Imagine (INO)	1290	-99	20
8	6	CAEDMON'S CALL Before There Was Time (Essential)	1241	+56	11
7	7	TRUE VIBE You Are The Way (Essential)	1225	+29	11
5	8	STEVEN CURTIS CHAPMAN God Is God (Sparrow)	1136	-230	17
10	9	PLUS ONE Forever (Atlantic)	1086	+86	7
9	10	ANOINTED One Fine Day (Word)	1083	+64	8
12	11	RACHAEL LAMPA No Greater Love (Word)	1072	+169	6
13	12	POINT OF GRACE You Will Never Walk Alone (Word)	912	+58	5
14	13	REBECCA ST. JAMES Breathe (Forefront)	897	+78	11
16	14	GINNY OWENS I Am (Rocketown)	806	+73	6
11	15	SHAUN GROVES After The Music Fades (Rocketown)	782	-177	18
19	16	MARK SCHULTZ Back In His Arms Again (Word)	693	+145	3
18	17	BROTHER'S KEEPER Take Me To The Cross (Ardent)	686	+65	6
15	18	FFH Open Up The Sky (Essential)	677	-71	19
17	19	MICHAEL W. SMITH Breathe (Reunion)	669	+5	7
21	20	NICOLE C. MULLEN Talk About It (Word)	613	+74	6
Debut	21	THIRD DAY It's Alright (Essential)	430	+185	1
Debut	22	4HIM Surrender (Word)	391	+132	1
20	23	KATINAS You Are (Gotee)	390	-149	21
23	24	THIRD DAY Show Me Your Glory (Essential)	381	-113	26
22	25	ZOE GIRL With All Of My Heart (Sparrow)	358	-153	22
Debut	26	NATALIE GRANT What Other Man (Curb)	342	+127	1
26	27	OUT OF THE GREY Brave (Rocketown)	338	+7	4
25	28	4HIM Psalm 112 (Word)	331	-9	24
30	29	GO FISH You're My Little Girl (Inpop)	329	+60	2
29	30	MICHELLE TUMES King Of My Heart (Sparrow)	284	-2	4

54 AC reporters. Songs ranked by total plays for the airplay week of Sunday 3/3-Saturday 3/9.
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Powerline

Adult contemporary music blended with brief commentaries about life by host Brother Jon Rivers.

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March 15, 2002

Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	P.O.D. Youth Of The Nation (Atlantic)	439	+17	14
2	2	BENJAMIN GATE Lay It Down (Forefront)	347	+27	8
13	3	PILLAR Fireproof (Flicker)	313	+121	2
4	4	JUSTIFIDE Our Little Secret (Culdesac/Ardent)	299	+7	9
6	5	MONDAY MORNING Amazed (Independent)	286	+12	9
7	6	RELIENT K Those Words Are Not Enough (Gotee)	255	+21	6
3	7	LADS Creator (Cross Driven)	255	-39	12
11	8	ESO To Confront (Bettie Rocket)	235	+43	12
5	9	TOBY MAC Yours (Forefront)	224	-64	15
8	10	SQUIRT No Turning Back (Absolute)	207	+6	9
10	11	PLANET SHAKERS Phenomena (Crowne)	203	+6	9
17	12	EVERYDAY SUNDAY Just A Story (Independent)	202	+42	8
12	13	LIFEHOUSE Breathing (DreamWorks)	195	+3	7
16	14	THIRD DAY Get On (Essential)	181	+10	2
9	15	TAIT Spy (Forefront)	180	-18	10
15	16	JARS OF CLAY I Need You (Essential)	179	+4	4
30	17	EAST WEST She Cries (Floodgate)	170	+64	2
14	18	STAVESACRE Keep Waiting (Tooth & Nail)	170	-18	11
18	19	STEVE My Ever, My All (Forefront)	164	+8	8
19	20	THOUSAND FOOT KRUTCH Supafly (OGE)	154	+2	5
24	21	FIVE IRON FRENZY Spartan (5 Minute Walk)	154	+20	2
21	22	ROD LAVER The Kind That Could (BEC)	134	-11	16
28	23	JENNIFER KNAPP Breathe On Me (Gotee)	134	+18	9
Debut	24	SLINGSHOT 57 Everyday (Independent)	132	+94	1
27	25	SEVENTH DAY SLUMBER My Struggle (Mercy Street)	122	+5	5
29	26	FIVE IRON FRENZY Far Far Away (5 Minute Walk)	112	+3	20
Debut	27	REAL Let It Be (Mercy Street)	112	+17	1
25	28	SPOKEN This Path (Metro One)	105	-25	7
26	29	SUPERCHICK Big Star Machine (Inpop)	98	-21	22
—	30	THIRD DAY Come Together (Essential)	95	-5	24

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 3/3-Saturday 3/9. © 2002 Radio & Records.

Reporters

CHR

- | | | |
|---|--|---|
| KLYT/Albuquerque, NM
WHMX/Bangor, ME
KWOX/Cedar Rapids, IA
WCFL/Chicago, IL
WONU/Chicago, IL
KYIX/Chico, CA
WUFM/Columbus, OH
KZZQ/Des Moines, IA
WJLF/Gainesville, FL
WORQ/Green Bay, WI
KAIM/Honolulu, HI | WAYK/Kalamazoo, MI
WYLV/Knoxville, TN
WJTL/Lancaster, PA
WLGH/Lansing, MI
WNCB/Minneapolis, MN
WAYM/Nashville, TN
KOKF/Oklahoma City, OK
KSFBS/San Francisco, CA
KLFF/San Luis Obispo, CA
KCMS/Seattle-Tacoma, WA
KTSL/Spokane, WA | KADI/Springfield, MO
WBVM/Tampa, FL
WYSZ/Toledo, OH
KTWY/Tri-Cities, WA
KMRX/Tulsa, OK
KDUV/Visalia, CA
WCLQ/Wausau, WI

AIR1/Network
KNMI/Network |
|---|--|---|

31 Reporters

AC

- | | | |
|--|---|--|
| KAEZ/Amarillo, TX
K AFC/Anchorage, AK
WFSH/Atlanta, GA
WVJF/Atlanta, GA
WQCK/Baton Rouge, LA
KTSY/Boise, ID
WCVK/Bowling Green, KY
WBGL/Champaign, IL
WRCM/Charlotte, NC
WBDX/Chattanooga, TN
WZFS/Chicago, IL
WAKW/Cincinnati, OH
WFHM/Cleveland, OH
KBIQ/Colorado Springs, CO
WMHK/Columbia, SC
WCVO/Columbus, OH
KLTY/Dallas, TX
WCTL/Erie, PA
KYTT/Eugene, OR
KLRC/Fayetteville, AR | WPSM/Ft. Walton Beach, FL
WLAB/Ft. Wayne, IN
WCSG/Grand Rapids, MI
WBFJ/Greensboro, NC
KSBH/Houston-Galveston, TX
WTCR/Huntington, WV
WBGJ/Jacksonville, FL
WCQR/Johnson City, TN
KOBC/Joplin, MO
KFIS/Los Angeles, CA
WJIE/Louisville, KY
KOFB/Lubbock, TX
WMCU/Miami, FL
WBSN/New Orleans, LA
KLGH/Oklahoma City, OK
WPOZ/Orlando, FL
WZZO/Philadelphia, PA
KFIS/Portland, OR
KSLT/Rapid City, SD
WRXT/Roanoke, VA | WXPZ/Salisbury, DE
WJIS/Sarasota, FL
WHPZ/South Bend, IN
WIBI/Springfield, IL
KWND/Springfield, MO
KHCR/St. Louis, MO
KTLI/Wichita, KS
WGRC/Williamsport, PA
WXHL/Wilmington, DE
WPER/Winchester, VA

HIS RADIO/Network
SALEM/Network
KLOVE/Network
KJIL/Network |
|--|---|--|

54 Reporters

Rock

- | | | |
|---|--|---|
| WDCD/Albany, NY
WWEV/Atlanta, GA
WCVK/Bowling Green, KY
WVOF/Bridgeport, CT
WBNY/Buffalo, NY
WCFL/Chicago, IL
WONC/Chicago, IL
KYIX/Chico, CA
WUFM/Columbus, OH
KTPW/Dallas, TX
WSNL/Flint, MI
WKLQ/Grand Rapids, MI
WORQ/Green Bay, WI
WRGX/Green Bay, WI
WROQ/Greenville, SC
WBOP/Harrisonburg, VA
KSBH/Houston-Galveston, TX | WNCM/Jacksonville, FL
WYLV/Knoxville, TN
WLGH/Lansing, MI
KSLI/Lincoln, NE
WDML/Marion, IL
WMKL/Miami, FL
WCWP/Nassau-Suffolk, NY
WVCP/Nashville, TN
WCNI/New London, CT
KOKF/Oklahoma City, OK
WZZD/Philadelphia, PA
WMSJ/Portland, ME
KPSU/Portland, OR
WITR/Rochester, NY
KSFBS/San Francisco, CA
KWND/Springfield, MO
WTRK/Saginaw, MI | WJIS/Sarasota, FL
KCLC/St. Louis, MO
KYM/C/St. Louis, MO
WBVM/Tampa, FL
WTRX/Toccoa Falls, GA
WYSZ/Toledo, OH
KMOD/Tulsa, OK
KMRX/Tulsa, OK
WCLQ/Wausau, WI
KZZD/Wichita, KS
WEXC/Youngstown, OH

KNMI/Network
ZJAM/Syndicated |
|---|--|---|

47 Reporters

Specialty Programming

Rhythmic

RANK	ARTIST TITLE LABEL(S)
1	OUT OF EDEN Different Now (Gotee)
2	ILL HARMONICS Take Two (Uprok)
3	T-BONE Turn This Up (Flicker)
4	TOBY MAC f/KIRK FRANKLIN J Train (Forefront)
5	JOHN REUBEN Gather In (Gotee)
6	NATALIE LARUE, T-BONE & DJ MAJ King Of My Life (Flicker)
7	TUNNEL RATS Bow Down (Uprok)
8	DJ MAJ f/PIGEON JOHN Deception (Gotee)
9	KNOWDAVERBS If I Were Mayor (Gotee)
10	NICOLE C. MULLEN Talk About It (Word)
11	PLUS ONE Camouflage (Atlantic)
12	NEW BREED Stop The Music (Uprok)
13	DEEP SPACE 5 Stick This In Your Ear (Uprok)
14	ELLE ROC Blindfolded (BRx2)
15	ELLE ROC Significance (BRx2)
16	CLOUD2GROUND Slow Down (N'Soul)
17	MARS ILL Rap Fans (Uprok)
18	STACIE ORRICO Bounce Back (Forefront)
19	SMOOTH Smooth Be Tha Name (Metro One)
20	TOBY MAC Somebody's Watching Me (Forefront)

Specialty Programming

Loud

RANK	ARTIST TITLE LABEL(S)
1	BROKEN Cage (Mercy Street)
2	REAL Let It Be (Mercy Street)
3	ESO CHARIS The Narrowing List (Solid State)
4	SPOKEN This Path (Metro One)
5	ESO To Confront (Bettie Rocket)
6	EAST WEST Wake (Floodgate)
7	GRYP Lessons Of Distance (W)
8	THESE 5 DOWN Revelation War (Absolute)
9	BIOGENESIS Fat Man From China (Rowe)
10	UPLIFTED Death Of Self Reliance (Deadthorn)

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MIDWEST

Afternoons at KXPC. Tape or CD and resume to: KXPC, Rich Cole, 1207 9th Ave SE, Albany, Oregon, 97321. EOE (03/15)

Legendary #1 Country WQXK-Youngstown seeks experienced PD/PM Driver. Send tape, resume, & philosophy to: Tim Roberts, WQXK, 4040 Simion Road, Youngstown, OH 44512. Cumulus is an EOE (03/15)

Infinity Broadcasting's KYPT Seattle is seeking a funny, creative and compelling personality to join our adult female targeted morning show. Individual must collaborate well with others, and needs to possess strong organizational skills and work ethic. A minimum of five years on-air experience preferred. Please send tape and resume to: Garrett Michaels, Program Director, 96-5 the Point, 1000 Dexter Avenue North, Suite 100, Seattle, WA 98109. Infinity Broadcasting is an Equal Opportunity Employer.

JOBS!

<http://onairjobtipsheet.com>

EAST



Boston's Classic Rock Station, 100.7 WZLX seeks Operations Manager/Program Director to lead a talented staff to many more success stories.

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Send package to:

Greg Strassell
VP/Programming
Infinity Broadcasting
1200 Soldiers Field Road
Boston, MA 02134

Infinity Broadcasting is an equal opportunity employer. Women and minorities are encouraged to apply.

SOUTH

News director, 4-FMs/NewsTalk AM/PA. Market home to numerous national companies and SEC University. Females and Minorities encouraged. T/R to HR, 24 E. Meadow, Ste. 1, Fayetteville, Arkansas 72701. R/MP3 to:

newstalk1030@cumulus.com.

Cumulus Broadcasting - EOE, M/F

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Compensation package based on experience and past earnings. Please include salary and bonus history along with detailed résumé to CEO, First Broadcasting, 750 North St. Paul, Tenth Floor, Dallas, Texas 75201. ceo@firstbroadcasting.com



EOE

Top radio station in Sacramento has an opening for a Traffic Manager

Must have a minimum of 2 years traffic experience. A competitive salary and benefit package are offered. Please fax your resume and salary history to (916) 444-3850. An EOE.

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Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

www.rronline.com

WEST

NEW URBAN AC IN TOP 50 MARKET NEEDS STAFF

We are **ACTIVELY** looking to kick off this station with the best air talent. If you are seeking the opportunity to display your talents and passion for R&B music, please express your package to the address below. Radio & Records, 10100 Santa Monica Blvd., #1033, 3rd Floor, Los Angeles, CA 90067. EOE

The Oldies Station K-DES 104.7 FM in gorgeous Palm Springs, CA is looking for part time air talent.

T&R's to 2100 E. Tahquitz, Palm Springs, CA 92262. Attn: Dan Wilson. EOE

R&R Opportunities Advertising

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Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.rronline.com).

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

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R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: kmumaw@rronline.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$299.00 per year (plus applicable sales tax) in the United States or \$695.00 overnight delivery (U.S. funds only), \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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FEATURES

Radiolinks
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 Interview with host
 Whoopi Goldberg
 (74th Annual Academy Awards)
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 Contact Lori Lerner at (310)457-5358
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Monitored Airplay Overview: March 15, 2002

CHR/POP

LW	TW	
1	1	LINKIN PARK In The End (Warner Bros.)
5	2	JENNIFER LOPEZ Ain't It Funny (Epic)
2	3	NICKELBACK How You Remind Me (Roadrunner/IDJMG)
4	4	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)
6	5	JARULEF/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)
8	6	CALLING Wherever You Will Go (RCA)
3	7	NO DOUBT Hey Baby (Interscope)
7	8	CRAIG DAVID 7 Days (Wildstar/Arista)
9	9	LEANN RIMES Can't Fight The Moonlight (Curb)
12	10	'N SYNC Girlfriend (Jive)
14	11	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)
10	12	USHER U Got It Bad (LaFace/Arista)
15	13	ENRIQUE IGLESIAS Escape (Interscope)
18	14	PINK Don't Let Me Get Me (Arista)
11	15	CREED My Sacrifice (Wind-up)
13	16	PINK Get The Party Started (Arista)
22	17	MICHELLE BRANCH All You Wanted (Maverick/WB)
16	18	SHAKIRA Whenever Wherever (Epic)
17	19	MARY J. BLIGE Family Affair (MCA)
24	20	HIO Rapture (Tastes So Sweet) (Universal)
21	21	BRANDY What About Us? (Atlantic)
20	22	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)
19	23	MARY J. BLIGE No More Drama (MCA)
27	24	SHAKIRA Underneath Your Clothes (Epic)
30	25	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
23	26	CITY HIGH Caramel (Interscope)
25	27	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)
26	28	DARREN HAYES Insatiable (Columbia)
32	29	OUTKAST The Whole World (LaFace/Arista)
35	30	P.O.D. Youth Of The Nation (Atlantic)

#1 MOST ADDED

GOD GOO DOLLS Here Is Gone (Warner Bros.)

#1 MOST INCREASED PLAYS

PINK Don't Let Me Get Me (Arista)

TOP 5 NEW & ACTIVE

GDD GDD DOLLS Here Is Gone (Warner Bros.)

AARON CARTER I'm All About You (Jive)

JIMMY EAT WORLD The Middle (DreamWorks)

TANTRIC Mourning (Maverick/Reprise)

BAHA MEN Move It Like This (S-Curve/Capitol)

CHR/POP begins on Page 83.

AC

LW	TW	
1	1	ENRIQUE IGLESIAS Hero (Interscope)
2	2	CELINE DION A New Day Has Come (Epic)
4	3	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)
3	4	LONESTAR I'm Already There (BNA)
6	5	ENYA Only Time (Reprise)
5	6	MATCHBOX TWENTY If You're Gone (Lava/Arista)
9	7	DIDO Thankyou (Arista)
7	8	BACKSTREET BOYS Drowning (Jive)
8	9	LEE ANN WOMACK I Hope You Dance (MCA/Universal)
10	10	J. BRICKMAN/REBECCA L. HOWARD Simple Things (Windham Hill)
13	11	TRAIN Drops Of Jupiter (Tell Me) (Columbia)
14	12	ELTON JOHN This Train Don't Stop There... (Rocket/Universal)
11	13	FAITH HILL There You'll Be (Warner Bros.)
12	14	O-TOWN All Or Nothing (J)
15	15	CHER Song For The Lonely (Warner Bros.)
17	16	MARC ANTHONY I Need You (Columbia)
16	17	DARREN HAYES Insatiable (Columbia)
21	18	MICHAEL BOLTON Only A Woman Like You (Jive)
18	19	JO DEE MESSINA Bring On The Rain (Curb)
22	20	ENYA Wild Child (Reprise)
19	21	BRIAN MCKNIGHT Still (Motown/Universal)
25	22	CHRIS ISAAK Let Me Down Easy (Reprise)
20	23	JEWEL Standing Still (Atlantic)
24	24	LEANN RIMES Can't Fight The Moonlight (Curb)
26	25	ALICIA KEYS Fallin' (J)
27	26	BRITNEY SPEARS I'm Not A Girl, Not Yet... (Jive)
23	27	BARRY MANILOW Turn The Radio Up (Concord)
—	28	MARILYN SCOTT Don't Let Love Get Away (Prana)
30	29	DANIEL DEBOURG I Need An Angel (DreamWorks)
—	30	JONATHA BROOKE I'll Try (Wait Disney/Hollywood)

#1 MOST ADDED

ALL-4-ONE Beautiful As U (AMC)

#1 MOST INCREASED PLAYS

MICHAEL BOLTON Only A Woman Like You (Jive)

TOP 5 NEW & ACTIVE

EVA CASSIDY Fields Of Gold (Blix Street)

LINDA EDER Until I Don't Love You Anymore/Until I Don't... (Atlantic)

CHRIS BOTTI F/SHAWN COLVIN All Would Envy (Columbia)

CAROLYN DAWN JOHNSON So Complicated (Arista)

LUTHER VANDROSS I'd Rather (J)

AC begins on Page 116.

CHR/RHYTHMIC

LW	TW	
3	1	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Arista)
1	2	JENNIFER LOPEZ Ain't It Funny (Epic)
2	3	JARULEF/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)
5	4	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)
4	5	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)
9	6	USHER U Don't Have To Call (LaFace/Arista)
8	7	BRANDY What About Us? (Atlantic)
6	8	OUTKAST The Whole World (LaFace/Arista)
10	9	J. DUPRI F/LUDACRIS Welcome To Atlanta (So So Def/Columbia)
7	10	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)
14	11	'N SYNC Girlfriend (Jive)
12	12	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)
26	13	P. DIDDY F/USHER & LOON I Need A Girl... (Bad Boy/Arista)
11	14	USHER U Got It Bad (LaFace/Arista)
19	15	AMANDA PEREZ Never (Universal)
17	16	FAITH EVANS I Love You (Bad Boy/Arista)
13	17	BUSTA RHYMES Break Ya Neck (J)
20	18	AALIYAH More Than A Woman (BlackGround)
15	19	NO DOUBT Hey Baby (Interscope)
16	20	MOBB DEEP F/112 Hey Luv (Anything) (Loud/Columbia)
21	21	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)
27	22	LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)
18	23	FAT JOE We Thuggin' (Terror Squad/Arista)
22	24	GLENN LEWIS Don't You Forget It (Epic)
28	25	BUSTA RHYMES Pass The Courvoisier (Part II) (J)
23	26	MR. CHEEKS Lights, Camera, Action (Universal)
25	27	KEKE WYATT Nothing In This World (MCA)
24	28	ALICIA KEYS A Woman's Worth (J)
31	29	KNOC-TURN'AL Knoc (LA Confidential/Elektra/EEG)
29	30	CRAIG DAVID 7 Days (Wildstar/Arista)

#1 MOST ADDED

ALICIA KEYS How Come You Don't Call Me (J)

#1 MOST INCREASED PLAYS

P. DIDDY F/USHER & LDDN I Need A Girl (Part One) (Bad Boy/Arista)

TOP 5 NEW & ACTIVE

YING YANG TWINS Say I Yi Yi (Koch)

RUFF ENDZ Someone To Love You (Epic)

NO GOOD Ballin' Boy (ARTISTdirect)

MAXWELL This Woman's Work (Columbia)

TANTO METRO & DEVDNTÉ Give It To Her (VP)

CHR/RHYTHMIC begins on Page 91.

HOT AC

LW	TW	
1	1	CALLING Wherever You Will Go (RCA)
2	2	NICKELBACK How You Remind Me (Roadrunner/IDJMG)
3	3	CREED My Sacrifice (Wind-up)
5	4	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)
4	5	JEWEL Standing Still (Atlantic)
6	6	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)
8	7	NATALIE IMBRUGLIA Wrong Impression (RCA)
7	8	TRAIN Drops Of Jupiter (Tell Me) (Columbia)
11	9	NO DOUBT Hey Baby (Interscope)
10	10	LIFEHOUSE Hanging By A Moment (DreamWorks)
13	11	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)
12	12	MICHELLE BRANCH All You Wanted (Maverick/WB)
9	13	DAVE MATTHEWS BANO Everyday (RCA)
20	14	SHERYL CROW Soak Up The Sun (A&M/Interscope)
14	15	STAINED It's Been Awhile (Flip/Elektra/EEG)
16	16	CHRIS ISAAK Let Me Down Easy (Reprise)
18	17	PINK Get The Party Started (Arista)
17	18	LIFEHOUSE Breathing (DreamWorks)
22	19	LINKIN PARK In The End (Warner Bros.)
23	20	JOHN PAYER No Such Thing (Aware/Columbia)
21	21	LEANN RIMES Can't Fight The Moonlight (Curb)
19	22	ENRIQUE IGLESIAS Hero (Interscope)
25	23	DEFAULT Wasting My Time (TVT)
24	24	EDDIE VEDDER You've Got To Hide Your... (V2)
26	25	CELINE DION A New Day Has Come (Epic)
27	26	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
—	27	GOO GOO DOLLS Here Is Gone (Warner Bros.)
—	28	TRAIN She's On Fire (Columbia)
30	29	SHAKIRA Whenever Wherever (Epic)
29	30	SENSE FIELD Save Yourself (Nettwerk)

#1 MOST ADDED

GOO GOO DOLLS Here Is Gone (Warner Bros.)

#1 MOST INCREASED PLAYS

GOO GOO DOLLS Here Is Gone (Warner Bros.)

TOP 5 NEW & ACTIVE

NELLY FURTADO ...On The Radio (Remember...) (DreamWorks)

JIMMY EAT WORLD The Middle (DreamWorks)

PETE YORN Strange Condition (Columbia)

KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)

LONESTAR I'm Already There (BNA)

AC begins on Page 116.

URBAN

LW	TW	
1	1	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)
4	2	USHER U Don't Have To Call (LaFace/Arista)
3	3	FAITH EVANS I Love You (Bad Boy/Arista)
2	4	BRANDY What About Us? (Atlantic)
11	5	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)
6	6	JENNIFER LOPEZ Ain't It Funny (Epic)
5	7	KEKE WYATT Nothing In This World (MCA)
12	8	AALIYAH More Than A Woman (BlackGround)
10	9	GLENN LEWIS Don't You Forget It (Epic)
7	10	MR. CHEEKS Lights, Camera, Action (Universal)
14	11	JAHEIM Anything (Divine Mill/WB)
8	12	JARULEF/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)
16	13	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Arista)
13	14	OUTKAST The Whole World (LaFace/Arista)
9	15	MICHAEL JACKSON Butterflies (Epic)
22	16	AVANT Makin' Good Love (Magic Johnson/MCA)
19	17	SHARISSA Any Other Night (Motown)
15	18	MYSTIKAL Bouncin' Back (Bumpin' Me...) (Jive)
24	19	BUSTA RHYMES Pass The Courvoisier (Part II) (J)
21	20	BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)
27	21	LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)
18	22	J. DUPRI F/LUDACRIS Welcome To Atlanta (So So Def/Columbia)
28	23	MAXWELL This Woman's Work (Columbia)
17	24	MISSY ELLIOTT Take Away (Gold Mind/EastWest/EEG)
20	25	MARY J. BLIGE No More Drama (MCA)
36	26	MUSIQ Halfcrazy (Def Soul/IDJMG)
30	27	NAPPY ROOTS Awnaw (Atlantic)
32	28	RUFF ENDZ Someone To Love You (Epic)
29	29	LIL BOW WOW Take Ya Home (So So Def/Columbia)
31	30	FAT JOE We Thuggin' (Terror Squad/Arista)

#1 MOST ADDED

DDNELL JONES You Know That I Love You (Untouchables/Arista)

#1 MOST INCREASED PLAYS

ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)

TOP 5 NEW & ACTIVE

KNOC-TURN'AL Knoc (LA Confidential/Elektra/EEG)

ANGIE STONE Wish I Didn't Miss You (J)

ND GOOD Ballin' Boy (ARTISTdirect)

DDNELL JONES You Know That I Love You (Untouchables/Arista)

NAS One Mic (Columbia/Def Jam/IDJMG)

URBAN begins on Page 98.

ROCK

LW	TW	
3	1	DEFAULT Wasting My Time (TVT)
1	2	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)
2	3	NICKELBACK How You Remind Me (Roadrunner/IDJMG)
4	4	CREED My Sacrifice (Wind-up)
5	5	NICKELBACK Too Bad (Roadrunner/IDJMG)
7	6	STAINED For You (Flip/Elektra/EEG)
6	7	COURSE OF NATURE Caught In The Sun (Lava/Arista)
8	8	LINKIN PARK In The End (Warner Bros.)
9	9	GODSMACK I Stand Alone (Republic/Universal)
10	10	CREED Bullets (Wind-up)
11	11	KID ROCK Lonely Road Of Faith (Top Dog/Lava/Arista)
13	12	INCUBUS Nice To Know You (Immortal/Epic)
14	13	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)
15	14	P.O.D. Alive (Atlantic)
16	15	P.O.D. Youth Of The Nation (Atlantic)
12	16	DZZY OSBOURNE Dreamer (Epic)
18	17	HOOBASTANK Crawling In The Dark (Island/IDJMG)
17	18	FU MANCHU Squash That Fly (Mammoth)
20	19	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)
19	20	HEADSTRONG Adriana (RCA)
21	21	LENNY KRAVITZ Stillness Of Heart (Virgin)
23	22	INJECTED Faithless (Island/IDJMG)
28	23	JEREMIAH FREED Again (Republic/Universal)
22	24	OFFSPRING Defy You (Columbia)
24	25	TRAIN She's On Fire (Columbia)
—	26	FAMILIAR 48 The Question (MCA)
30	27	GRAVITY KILLS One Thing (Sanctuary/SRG)
—	28	DOPE Slipping Away (Flip/Epic)
26	29	EDDIE VEDDER You've Got To Hide Your... (V2)
—	30	SEVENDUST Live Again (TVT)

#1 MOST ADDED

GOO GOO DOLLS Here Is Gone (Warner Bros.)

#1 MOST INCREASED PLAYS

DEFAULT Wasting My Time (TVT)

TOP 5 NEW & ACTIVE

DROWNING POOL Tear Away (Wind-up)

DAVID DRAIMAN Forsaken (Reprise)

NORTH MISSISSIPPI ALLSTARS Sugartown (Tone-Cool)

STATIC-X Cold (Warner Bros.)

SYSTEM OF A DOWN Toxicity (American/Columbia)

ROCK begins on Page 131.

Monitored Airplay Overview: March 15, 2002

URBAN AC

LW	TW	ARTIST	SON	Label
5	1	ANN NESBY F/AL GREEN	Put It On Paper	(Universal)
2	2	GLENN LEWIS	Don't You Forget It	(Epic)
1	3	MICHAEL JACKSON	Butterflies	(Epic)
4	4	MAXWELL	Lifetime	(Columbia)
6	5	LUTHER VANDROSS	I'd Rather (J)	
3	6	ALICIA KEYS	A Woman's Worth	(J)
9	7	MAXWELL	This Woman's Work	(Columbia)
8	8	ANGIE STONE	Brotha	(J)
7	9	USHER	U Got It Bad	(LaFace/Arista)
11	10	GERALD LEVERT	What Makes It Good To You...	(EastWest/EEG)
10	11	BONEY JAMES	Something Inside	(Warner Bros.)
13	12	FAITH EVANS	I Love You	(Bad Boy/Arista)
14	13	GINUWINE	Differences	(Epic)
12	14	JILL SCOTT	He Loves Me	(Hidden Beach/Epic)
16	15	JAHEIM	Anything	(Divine Mill/WB)
20	16	REMY SHAND	Take A Message	(Motown)
22	17	BRIAN MCKNIGHT	What's It Gonna Be	(Motown)
18	18	BABYFACE	I Keep Callin'	(Arista)
15	19	JOE	Let's Stay Home Tonight	(Jive)
21	20	SHARISSA	Any Other Night	(Motown)
17	21	KEKE WYATT	Nothing In This World	(MCA)
24	22	PROPHET JONES	Cry Together	(University/Motown)
19	23	ISLEY BROTHERS	Secret Lover	(DreamWorks)
28	24	ANGIE STONE	Wish I Didn't Miss You	(J)
23	25	MONTELL JORDAN	You Must Have Been	(Def Soul/IDJMG)
26	26	JOE	What If A Woman	(Jive)
25	27	SADE	Somebody Already Broke My...	(Epic)
27	28	R. KELLY	The World's Greatest	(Interscope/Jive)
30	29	LATHUN	Fortunate	(Motown)
29	30	KIRK FRANKLIN	911	(Gospo Centric/Jive)

#1 MOST ADDED

ALICIA KEYS How Come You Don't Call Me (J)

#1 MOST INCREASED PLAYS

ANGIE STONE Wish I Didn't Miss You (J)

TOP 5 NEW & ACTIVE

RUFF ENDZ Someone To Love You (Epic)

YOLANDA ADAMS Never Give Up (Elektra/EEG)

BEBE WINANS Do You Know Him (Motown)

MARY J. BLIGE No More Drama (MCA)

COOLY'S HOT BOX Make Me Happy (Higher Octave)

URBAN begins on Page 98.

COUNTRY

LW	TW	ARTIST	SON	Label
1	1	TIM MCGRAW	The Cowboy In Me	(Curb)
2	2	BROOKS & DUNN	Long Goodbye	(Arista)
4	3	MARTINA MCBRIDE	Blessed	(RCA)
5	4	CHRIS CAGLE	I Breathe In, I Breathe Out	(Capitol)
3	5	JO DEE MESSINA W/TIM MCGRAW	Bring On The Rain	(Curb)
6	6	KENNY CHESNEY	Young	(BNA)
9	7	TOBY KEITH	My List	(DreamWorks)
8	8	DIXIE CHICKS	Some Days You Gotta Dance	(Monument)
10	9	RASCAL FLATTS	I'm Movin' On	(Lyric Street)
11	10	PHIL VASSAR	That's When I Love You	(Arista)
12	11	TOMMY SHANE STEINER	What If She's An Angel	(RCA)
15	12	ALAN JACKSON	Drive (For Daddy Gene)	(Arista)
13	13	TRAVIS TRITT	Modern Day Bonnie And Clyde	(Columbia)
14	14	GARTH BROOKS & TRISHA YEARWOOD	Squeeze Me In	(Capitol)
16	15	EMERSON DRIVE	I Should Be Sleeping	(DreamWorks)
17	16	STEVE AZAR	I Don't Have To Be (Till...)	(Mercury)
18	17	CAROLYN DAWN JOHNSON	I Don't Want You To Go	(Arista)
20	18	KEVIN DENNEY	That's Just Jessie	(Lyric Street)
21	19	TAMMY COCHRAN	I Cry	(Epic)
27	20	GEORGE STRAIT	Living And Living Well	(MCA)
23	21	CHELY WRIGHT	Jezebel	(MCA)
26	22	LONESTAR	Not A Day Goes By	(BNA)
24	23	KELLIE COFFEY	When You Lie Next To Me	(BNA)
25	24	TRICK PONY	Just What I Do	(H2E/WB)
28	25	MARK WILLS W/JAMIE O'NEAL	I'm Not Gonna Do...	(Mercury)
30	26	GARY ALLAN	The One	(MCA)
31	27	ANDY GRIGGS	Tonight I Wanna Be Your Man	(RCA)
32	28	W. NELSON/L. ANN WOMACK	Mendocino...	(Lost Highway/Mercury)
29	29	MARK MCGUINN	She Doesn't Dance	(VFR)
33	30	SHANNON LAWSON	Goodbye On A Bad Day	(MCA)

#1 MOST ADDED

SHEDAISY Get Over Yourself (Lyric Street)

#1 MOST INCREASED PLAYS

GEORGE STRAIT Living And Living Well (MCA)

TOP 5 NEW & ACTIVE

MONTGOMERY GENTRY Didn't I (Columbia)

NICKEL CREEK The Lighthouse's Tale (Sugar Hill/Vanguard)

JOANNA JANE'T Since I've Seen You Last (DreamWorks)

JOE NICHOLS The Impossible (Universal South)

DAVID BALL She Always Talked About Mexico (Dualtone)

COUNTRY begins on Page 105.

SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	CHUCK LOEB	Pocket Change	(Shanachie)
2	2	MARC ANTOINE	On The Strip	(GRP/VMG)
3	3	LARRY CARLTON	Deep Into It	(Warner Bros.)
6	4	DAVID BENOIT	Snap!	(GRP/VMG)
11	5	GREGG KARUKAS	Night Shift	(N-Coded)
5	6	BRIAN CULBERTSON	All About You	(Atlantic)
4	7	CHRIS BOTTI	Streets Ahead	(Columbia)
7	8	LEE RITENOUR W/GERALD ALBRIGHT	Jammin'	(GRP/VMG)
9	9	PIECES OF A DREAM	Night Vision	(Heads Up)
15	10	KIRK WHALUM	I Try	(Warner Bros.)
14	11	JIMMY SOMMERS	Lowdown	(Higher Octave)
13	12	SADE	Lovers Rock	(Epic)
8	13	BONEY JAMES	See What I'm Sayin'	(Warner Bros.)
19	14	JEFF GOLUB	Cut The Cake	(GRP/VMG)
12	15	DIANA KRALL	The Look Of Love	(Verve/VMG)
16	16	ALFONZO BLACKWELL	Funky Shuffle	(Shanachie)
17	17	FISHBELLY BLACK	Ven A Gozar	(Rhythm & Groove/Q)
20	18	ALICIA KEYS	Fallin' (J)	
24	19	CELINE DION	A New Day Has Come	(Epic)
21	20	ERIC MARIENTHAL	Lefty's Lounge	(Peak)
18	21	DAVE KOZ	Beneath The Moonlit Sky	(Capitol)
22	22	SPYRO GYRA	Feelin' Fine	(Heads Up)
25	23	BONA FIDE	Club Charles	(N-Coded)
27	24	BOZ SCAGGS	Miss Riddle	(Virgin)
23	25	STING	Fragile	(A&M/Interscope)
28	26	E. HARP F/B. BROMBERG	Rock With You	(Native Language)
29	27	PAMELA WILLIAMS	Lifeline	(Fome/Red Ink)
—	28	ENYA	Only Time	(Reprise)
30	29	OLETA ADAMS	All The Love	(Pioneer Music Group)
—	30	RICHARD ELLIOT	Shotgun	(GRP/VMG)

#1 MOST ADDED

PETER WHITE Bueno Funk (Columbia)

#1 MOST INCREASED PLAYS

GREGG KARUKAS Night Shift (N-Coded)

TOP 5 NEW & ACTIVE

KEVIN TONEY Passion Dance (Shanachie)

DAVID LANZ That Smile (Decca)

JIM WILSON Can't Find My Way Home (Hillsboro)

URBAN KNIGHTS The Message (Narada)

SHILTS Your Place Or Mine (Higher Octave)

Smooth Jazz begins on Page 127.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	PUDDLE OF MUDD	Blurry	(Flawless/Geffen/Interscope)
3	2	STAINED	For You	(Flip/Elektra/EEG)
2	3	LINKIN PARK	In The End	(Warner Bros.)
6	4	P.O.D.	Youth Of The Nation	(Atlantic)
4	5	NICKELBACK	Too Bad	(Roadrunner/IDJMG)
5	6	DEFAULT	Wasting My Time	(TVT)
7	7	HOOBASTANK	Crawling In The Dark	(Island/IDJMG)
8	8	GODSMACK	I Stand Alone	(Republic/Universal)
11	9	INCUBUS	Nice To Know You	(Immortal/Epic)
10	10	ROB ZOMBIE	Never Gonna Stop (The Red...)	(Geffen/Interscope)
9	11	CREED	Bullets	(Wind-up)
12	12	SYSTEM OF A DOWN	Chop Suey	(American/Columbia)
13	13	SYSTEM OF A DOWN	Toxicity	(American/Columbia)
15	14	DISTURBED	Down With The Sickness	(Giant/Reprise)
14	15	ADEMA	The Way You Like It	(Arista)
16	16	COURSE OF NATURE	Caught In The Sun	(Lava/Atlantic)
18	17	HEADSTRONG	Adriana	(RCA)
17	18	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
19	19	CREED	My Sacrifice	(Wind-up)
20	20	P.O.D.	Alive	(Atlantic)
23	21	DAVID DRAIMAN	Forsaken	(Reprise)
26	22	DROWNING POOL	Tear Away	(Wind-up)
24	23	INJECTED	Faithless	(Island/IDJMG)
25	24	GRAVITY KILLS	One Thing	(Sanctuary/SRG)
22	25	KID ROCK	Lonely Road Of Faith	(Top Dog/Lava/Atlantic)
21	26	TOOL	Lateralus	(Volcano)
29	27	SEVENDUST	Live Again	(TVT)
33	28	STATIC-X	Cold	(Warner Bros.)
30	29	X-ECUTIONERS	It's Goin' Down	(Loud/Columbia)
38	30	EARSHOT	Get Away	(Warner Bros.)

#1 MOST ADDED

3RD STRIKE No Light (Hollywood)

#1 MOST INCREASED PLAYS

EARSHOT Get Away (Warner Bros.)

TOP 5 NEW & ACTIVE

FLAW Whole (Republic/Universal)

12 STONES Broken (Wind-up)

JEREMIAH FREED Again (Republic/Universal)

3RD STRIKE No Light (Hollywood)

ANDREW W.K. Party Hard (Island/IDJMG)

ROCK begins on Page 131.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	PUDDLE OF MUDD	Blurry	(Flawless/Geffen/Interscope)
2	2	P.O.D.	Youth Of The Nation	(Atlantic)
3	3	HOOBASTANK	Crawling In The Dark	(Island/IDJMG)
4	4	JIMMY EAT WORLD	The Middle	(DreamWorks)
5	5	DEFAULT	Wasting My Time	(TVT)
7	6	STAINED	For You	(Flip/Elektra/EEG)
6	7	LINKIN PARK	In The End	(Warner Bros.)
8	8	NICKELBACK	Too Bad	(Roadrunner/IDJMG)
9	9	BLINK-182	First Date	(MCA)
10	10	INCUBUS	Nice To Know You	(Immortal/Epic)
12	11	TRIK TURNER	Friends + Family	(RCA)
14	12	UNWRITTEN LAW	Seein' Red	(Interscope)
13	13	INCUBUS	I Wish You Were Here	(Immortal/Epic)
16	14	SYSTEM OF A DOWN	Toxicity	(American/Columbia)
17	15	X-ECUTIONERS	It's Goin' Down	(Loud/Columbia)
15	16	ADEMA	The Way You Like It	(Arista)
11	17	STROKES	Last Nite	(RCA)
19	18	SYSTEM OF A DOWN	Chop Suey	(American/Columbia)
21	19	GODSMACK	I Stand Alone	(Republic/Universal)
18	20	CUSTOM	Hey Mister	(ARTISTdirect)
23	21	ROB ZOMBIE	Never Gonna Stop (The Red...)	(Geffen/Interscope)
25	22	INJECTED	Faithless	(Island/IDJMG)
27	23	COURSE OF NATURE	Caught In The Sun	(Lava/Atlantic)
26	24	CREED	My Sacrifice	(Wind-up)
22	25	OFFSPRING	Defy You	(Columbia)
24	26	SUM 41	Motivation	(Island/IDJMG)
32	27	311	Amber	(Volcano)
28	28	CREED	Bullets	(Wind-up)
31	29	LOSTPROPHETS	Shinobi Vs. Dragon Ninja	(Columbia)
35	30	SOMETHING CORPORATE	If You C Jordan	(Drive-Thru/MCA)

#1 MOST ADDED

GOO GOO DOLLS Here Is Gone (Warner Bros.)

#1 MOST INCREASED PLAYS

UNWRITTEN LAW Seein' Red (Interscope)

TOP 5 NEW & ACTIVE

STATIC-X Cold (Warner Bros.)

MOTH I See Sound (Virgin)

DAVID DRAIMAN Forsaken (Reprise)

PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)

TENACIOUS D Tribute (Epic)

ALTERNATIVE begins on Page 33.

TRIPLE A

LW	TW	ARTIST	SON	Label
1	1	ALANIS MORISSETTE	Hands Clean	(Maverick/Reprise)
2	2	DAVE MATTHEWS BAND	Everyday	(RCA)
4	3	PETE YORN	Strange Condition	(Columbia)
3	4	CHRIS ISAAK	Let Me Down Easy	(Reprise)
5	5	U2	In A Little While	(Interscope)
7	6	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)
6	7	CALLING	Wherever You Will Go	(RCA)
8	8	EDDIE VEDDER	You've Got To Hide Your...	(V2)
10	9	TRAIN	She's On Fire	(Columbia)
9	10	JOHN MAYER	No Such Thing	(Aware/Columbia)
11	11	TRAVIS	Side	(Epic)
13	12	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
14	13	INDIGO GIRLS	Moment Of Forgiveness	(Epic)
19	14	BONNIE RAITT	I Can't Help You Now	(Capitol)
12	15	COLDPLAY	Trouble	(Nettwerk/Capitol)
17	16	STARSAILOR	Good Souls	(Capitol)
18	17	JACK JOHNSON	Flake	(Enjoy/Universal)
16	18	CREED	My Sacrifice	(Wind-up)
21	19	WILLIAM TOPLEY	Back To Believing	(Lost Highway/IDJMG)
23	20	LENNY KRAVITZ	Stillness Of Heart	(Virgin)
22	21	RYAN ADAMS	Answering Bell	(Lost Highway/IDJMG)
25	22	NATALIE MERCHANT	Build A Levee	(Elektra/EEG)
24	23	ROBERT BRADLEY'S BLACKWATER...	Train	(Vanguard)
26	24	MIDNIGHT OIL	Golden Age	(Liquid 8)
20	25	MICK JAGGER	Visions Of Paradise	(Virgin)
28	26	PUDDLE OF MUDD	Blurry	(Flawless/Geffen/Interscope)
29	27	DEFAULT	Wasting My Time	(TVT)
—	28	CRACKER	Shine	(Backporch/Virgin)
27	29	GARBAGE	Breaking Up The Girl	(Almo Sounds/Interscope)
—	30	LISA LOEB	Someone You Should Know	(Geffen/Interscope)

#1 MOST ADDED

ELVIS COSTELLO Tear Off Your Own Head... (Island/IDJMG)

#1 MOST INCREASED PLAYS

GOO GOO DOLLS Here Is Gone (Warner Bros.)

TOP 5 NEW & ACTIVE

JIMMY EAT WORLD The Middle (DreamWorks)

STROKES Last Nite (RCA)

BIG HEAD TODD & THE MONSTERS Wishing Well (Big)

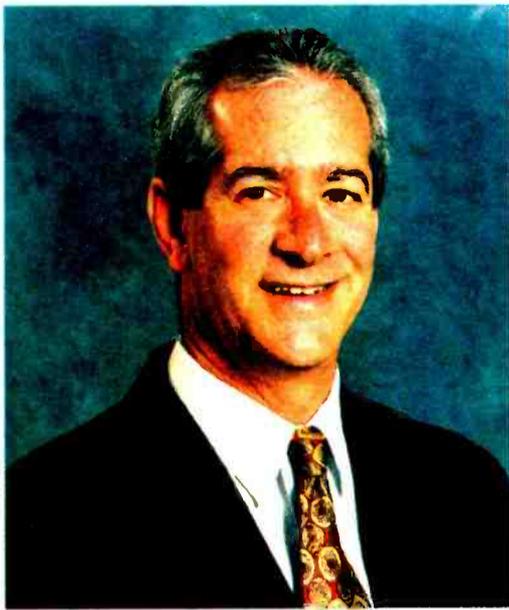
JACK JOHNSON Bubble Toes (Enjoy/Universal)

KASEY CHAMBERS Not Pretty Enough (Warner Bros.)

TRIPLE A begins on Page 140.

Publisher's Profile

By Erica Farber



PAUL JACOBS

GM, Jacobs Media

With a bachelor's degree in advertising, Paul Jacobs took his brother's advice and got a job in radio sales. His career took off, and he quickly moved up the radio management ladder over the next 15 years.

After experiencing some professional changes, and having a desire to spend more time at home, Jacobs joined his two brothers, Fred and Bill, as GM of their consulting firm, Jacobs Media. Having pioneered the Classic Rock format in 1984, the

company has since extended its research and consulting to Rock and Alternative stations.

Getting into the business: "I fell into it by dumb luck. I was in college, and my brother Fred was teaching at Michigan State. One of his students had just gone to Detroit to run a radio station, WNIC, and was in need of salespeople. Since I came cheap, I was hired. The gentleman who hired me was Ed Christian, who has gone on to some pretty big things in the business."

Joining Jacobs Media: "It's definitely the law of unintended consequences. I was running Jay Hoker's radio station in Detroit, and a few events happened that were completely out of my control. The station was doing well but fell victim to being too highly leveraged — as many stations in the late '80s did — and it went into receivership. Concurrently, my daughter was born with some special needs that required that we stay in the Detroit area. Finally, Fred and I had been talking about getting together for quite some time. The timing of me getting off the treadmill of my career path and focusing on family and reprioritizing and the opportunity to go in with Fred all came together."

His focus within the company: "Fred brought me in to run the company. Ten years ago we were in a major growth spurt. Classic Rock was humming along, and our Rock business was also growing. He realized that he needed somebody to run the business. We thought that if I could help the stations, relate to the GMs and take some of the things off of Fred's hands, like negotiating contracts, it would work out OK. That's how it started."

"When we signed on stations, our experience had been that we would sign them on in Classic Rock-based formats, they would get ratings, then advertisers would throw money at them because they were 25-54. When we started signing on Alternative stations, we got the ratings, but the phones were really quiet. I started meeting with our stations, trying to figure out how we could help levitate the financial end of this format. If we didn't get it done, we were going to lose a lot of clients."

"In the mid-'90s I began to travel with Tom

Calderone, then with Dave Beasing. They'd work with programming, and I'd work with sales. My role has grown as the needs of our clients have shifted to being much more revenue-based. Now the problem is to find somebody to do what I was originally hired to do. I don't have enough time. I'm traveling about 40 weeks a year now, and I spend a lot of quality time in front of advertisers on our clients' behalf. I give probably 200 to 300 seminars a year in front of advertisers."

"It's definitely moving the needle. The percentage of national buys has shifted. 25-54 is going down, and 18-49 is going up. I'd like to think that's partially based on our making national sales calls and dealing with advertisers to show them the demographic shifts and the new opportunities that are created for them by dividing their strategies between baby boomer targets and post-boomer targets."

Biggest challenge: "It's an industry issue: continuing to find people who, first of all, respect and love radio and then have the inherent conceptual skills to sell radio effectively. It's getting harder and harder to find really good salespeople. I get concerned when I talk to our sales managers and they say they can't find salespeople but I've got to give a \$200,000 guarantee to get anybody. I'm worried about our industry in general. It is not as attractive a place to work as it used to be. Younger people today don't look at sales as a career they place a high value on."

The relationship between sales and programming: "Stations driven by their sales departments fail, and stations driven by programming fail to make money. We're at a point where programmers understand the necessity of running profitable radio stations. We have raised a generation of programmers who think more and more like businesspeople. The sales side continues to push for every inch it can get. Just watch the Olympics. I get concerned when I see inventory levels reaching that 15-to-17-unit level. We know this can't be helping. The relationship is in pretty good shape though. Frankly, programmers have felt the pain of losing research and promotion dollars because revenue has been soft. They are certainly motivated and have a much clearer understanding of the revenue side of the business."

State of radio: "You could look at it from the aspect that localism has waned, good people have left the business, voicetracking is taking over, and stations sound the same. You could easily conclude that radio is out of position. But, while every one of those statements is true, we still hear great radio around the country. That's one of the great things about our job: We get to travel around the country, and when you hear one of those great stations, it really does stand out."

"I swing both ways. I am concerned that, at a time when accessibility to our product, music and information has grown exponentially due to streaming, downloading and, now, satellite, we are running more commercials. We are voicetracking more. We aren't developing as great a level of talent as we used to. It's definitely a partly cloudy forecast."

State of Alternative: "Alternative is in great shape — and it's not just the music. The guys down the hall, when they go through the music every Friday, have been smiling a lot for the past several months. The biggest complaint from PDs is that they don't have enough slots to play this stuff. Those are good problems."

"Alternative is a profitable business. We have clients who have power ratios in the 1.5 to 1.8 to 1 range. In the cluster environment of five years ago the Alternative was the station that had the weakest sellers, the youngest manager, the fewest resources. Today, it's got a seat at the table. It has developed talented people from within."

It is now attracting people from outside of the format. It has become more than just a defensive part of a cluster strategy to protect the bigger Rock stations; it has become a vital profit center for a lot of clusters. The format is in a beautifully mature phase, and every six months the music changes so that it's fresh and still rocking along."

The business year: "The word *challenging* comes to mind. From the supplier's standpoint, this could be a challenging year — maybe even a make-or-break year for some companies. Every budget line is being scrutinized, and the pressure to perform as a consultant or a research company or whatever has never been higher. Even though this year looks to be a percent higher than last in terms of revenue, companies are trying to get their expenses down as low as possible. If you can't demonstrate value, you're going to die in our field right now. That is where the total package that we have put together has really helped. We're not only generating revenue, we're also helping our clients monetize."

Something about Jacobs Media that might surprise our readers: "We work as hard or harder than they do. The word *consultant* sometimes gets put in with *lawyer* and other unattractive fields. The image is that the guy in the suit comes in, makes a whole bunch of decisions, then hops on the first-class flight home, and that's it. We go at this seven days a week. There's not a day that goes by, starting at 7am until 8 or 9pm, that we're not working very hard at this. We are not sitting back waiting for things to happen."

Career highlight: "How I've learned to prioritize. I was the prototypical young, up-the-corporate-ladder guy. It was all I cared about. Learning to understand what is important between success at business and success at life is probably the thing I'm most proud of."

Career disappointment: "My first GM job. I wasn't ready. I put myself in a position to fail. I knew it within a week of taking the job. It took me a year and a half to have the stones to walk away from it."

Most influential individual: "The No. 1 person is my wife. She is probably the strongest person I've ever known, and in many ways she's enabled me to accomplish whatever it is I have through what she's provided on the personal side."

Favorite radio format: "I love Alternative and Triple A."

Favorite television show: "Hardball."

Favorite artist: "Sugar Ray, totally because of my daughter."

Favorite book: "Be Quick but Don't Hurry. The author was a basketball player for John Wooden in the glory years. He takes the principles he learned playing for Coach Wooden and applies them to real life and business today."

Favorite movie: "One Flew Over the Cuckoo's Nest."

Favorite restaurant: "Ana Manderla in San Francisco. And in New Orleans, Brigsten's. It's the ultimate NAB restaurant, because nobody's ever heard of it. It's not in the Quarter."

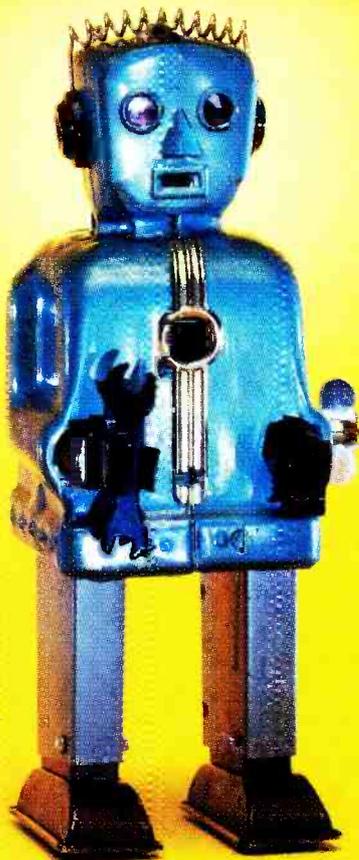
Beverage of choice: "Iced tea."

Hobbies: "My daughter, 13, occupies most of my interest outside of work. Then golf. My handicap was higher when I ran radio stations."

E-mail address: "pauljacobs@jacobsmedia.com."

Advice for broadcasters: "Don't blow it. We have an enormous opportunity to provide entertainment if we don't lose sight of what brought us to the dance — that is, attracting and nurturing talented people and making this business the exciting and stimulating place it should be. We've lost a lot of that. It's been tough. You don't feel the bounce when you walk into radio stations the way you used to. That was when radio was great, and we still see it at some great stations today, but we could use a lot more of it."

He Comes From Outer Space



CURIOSLY ENOUGH, HE'S LANDED IN AN AD ABOUT COPYRIGHT LAW.

The miniature alien you see above is the proud possession of Allee Willis, vintage toy enthusiast. So if you're a broadcaster, why should you want to read about an individual like Allee Willis, let alone her tin collectibles? Because Allee is a major supplier of content to your business: she's a songwriter.

At BMI, our job is to manage the songwriter relationship for you.

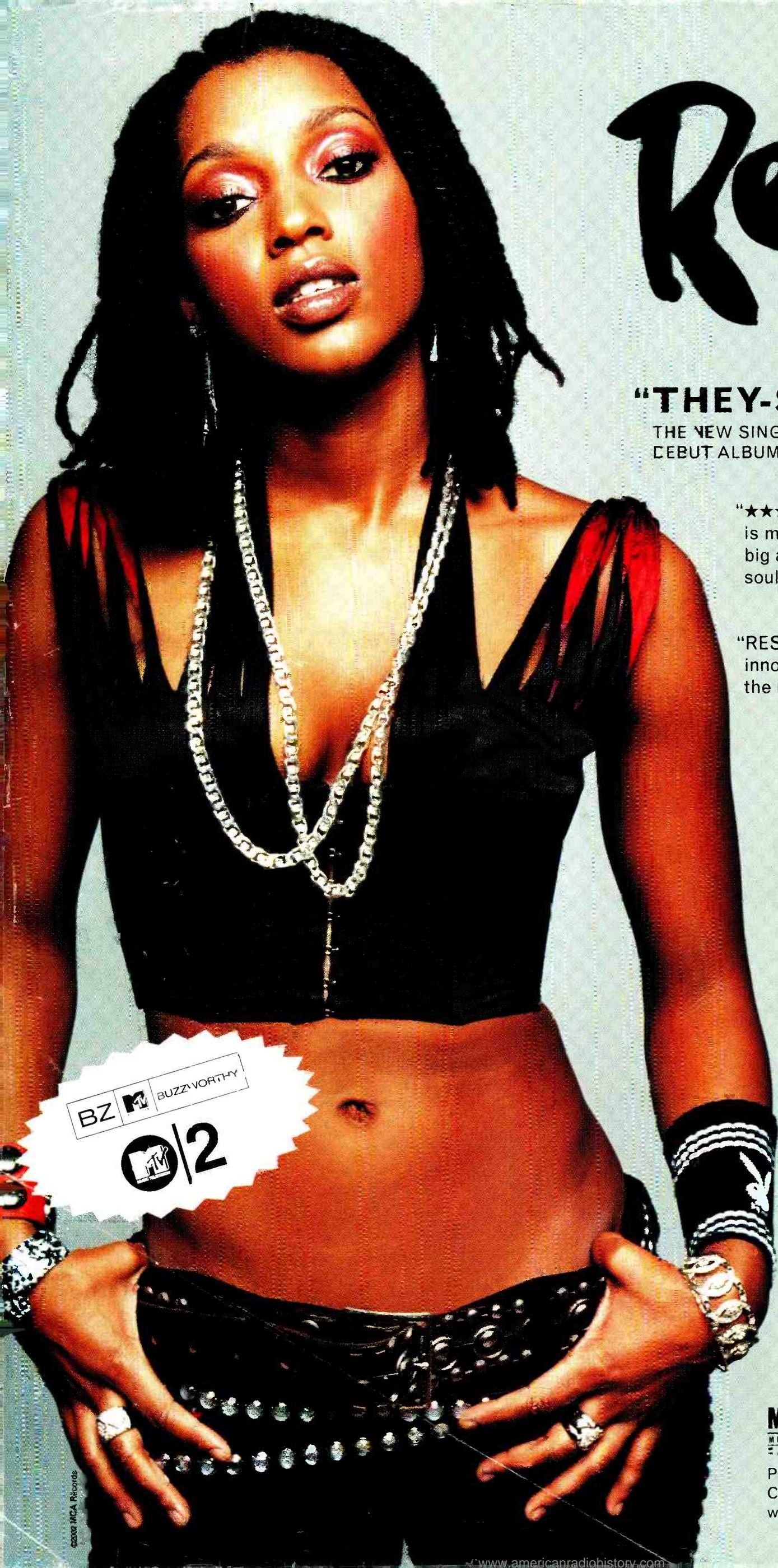
Every year, we license billions of public performances of musical works from songwriters, composers and publishers. Operating on a non-profit-making basis, we distribute the fees we receive from broadcasters as royalties to Allee and hundreds of thousands like her. Tasks that would otherwise have to be performed by you.

Now, we have no doubt you'd enjoy going business with someone as creative as Allee. The question is: do you really have the time to do business with 300,000 different Allees?

Managing the songwriter relationship.™

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-Rolling Stone

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New this Week: STAR/Atlanta

Already On:

- | | |
|----------------------|-------------------|
| Z100-New York | KIIS-Los Angeles |
| WKSC-Chicago | WIOQ-Philadelphia |
| Y100-Miami | WXKS-Boston |
| KHKS-Dallas | KHTS-San Diego |
| WFLZ-Tampa | WKFS-Cincinnati |
| KFMD-Denver | WDRQ-Detroit |
| WKQI-Detroit | KSLZ-St. Louis |
| KCHZ-Kansas City | B97-New Orleans |
| B94-Pittsburgh | WQZQ-Nashville |
| WWOQ-Atlanta | KDWB-Minneapolis |
| WNCI-Columbus | WPRO-Providence |
| WLDI-West Palm Beach | KRBE-Houston |
| WNOU-Indianapolis | KMXV-Kansas City |
| WKRQ-Cincinnati | WKST-Pittsburgh |

Stellar Reviews In:

Time, Life, Bazaar, USA Today, Vibe, Entertainment Weekly, Playboy, Jane, Elle, Marie Claire, Honey, Essence, Billboard, and more.

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